

10 CLASSIC VAN HALEN RIFFS ♦ JAZZ SOLOING SECRETS REVEALED!

**6 SONGS!**  
TAB AND NOTATION

The Magazine You Can Play

# GuitarOne™



**GUNS N' ROSES**  
Welcome to  
the Jungle

**LINKIN PARK**  
Papercut

**SYSTEM  
OF A DOWN**  
Aerials

**B.B. KING**  
How Blue Can  
You Get?

**COURSE OF NATURE**  
Caught in the Sun

**JIMMY BUFFETT**  
Margaritaville

SLASH AND  
PRODUCER  
MIKE CLINK  
RETURN TO  
THE JUNGLE



A BEHIND-  
THE-SCENES  
LOOK AT THE  
MAKING OF A  
MASTERPIECE



JOHN MAYER ♦ GOO GOO DOLLS ♦ TREY ANASTASIO  
Win the Lenny Kravitz Custom Gibson Giveaway!



## Van Halen

UNLAWFUL CARNAL RIFFAGE



By Michael Mueller

**I**f last month's "Hired Guns" cover story whet your appetite for some Van Halen—sanity, you're not alone. We were listening to some VH in the office and thought, "Why not do a VH Riff Box?" After all, with the possible exception of Jimi Hendrix, Eddie Van Halen just may be the

greatest rhythm guitar player in rock history. His riffs are at once melodic, powerful, evocative, and elemental. Of course, the big question still remains: When will we hear more?

Just like you, we at *GI* are eagerly awaiting news regarding the future of Van Halen. You may remember that Eddie was diagnosed with tongue cancer in 1999, which—understandably—temporarily derailed the band. Fortunately, actress Valerie Bertinelli, Eddie's wife of 20 years, reported in a recent *Parade* magazine interview that he is now cancer-free and is working in his home studio on new

material. Meanwhile, further fueling the rumor mill, bassist Michael Anthony is working with former VH frontman Sammy Hagar, along with Journey's guitarist Neal Schon and drummer Deen Castronovo in a new side project during the current hiatus. Also not helping matters much is the news that Van Halen recently parted ways with its label, Warner Bros. The truth about who left whom is still hazy at press time.

Regardless, Eddie, Alex, and Michael appear poised for a fresh, new start—once they agree on a singer. One can only hope (perhaps *dream* is a better word) that this

will result in the return of original frontman David Lee Roth. In the meantime, as we long for that bright, new day, here are 10 shining guitar moments from Van Halen's vast catalog of raucous riffs.

### "Little Dreamer" Van Halen

In 1978 Eddie Van Halen, his brother Alex, bassist Michael Anthony, and audacious vocalist David Lee Roth turned the rock world on its ear with their eponymous debut, *Van Halen*. Produced by Ted Templeman, the record became the new standard for guitar-based rock—a pounding rhythm section, an honest-to-goodness guitar hero, and a wild frontman who lives for the spotlight. *Van Halen* soon had guitarists both young and old runnin' down the devil to sell their souls for the proficiency to play "Eruption."

By the time you get through the fret-



**Fig. 1 "Little Dreamer"**

Tune down 1/2 step:  
(low to high) E<sub>1</sub>-A<sub>1</sub>-D<sub>1</sub>-G<sub>1</sub>-B<sub>1</sub>-E<sub>1</sub>

Intro

Moderate Rock ♩ = 90



Words and Music by Edward Van Halen, Alex Van Halen, Michael Anthony and David Lee Roth; © 1978 Van Halen Music (ASCAP) and Diamond Dave Music (ASCAP). All Rights administered by WB Music Corp. (ASCAP). All Rights Reserved. Used by Permission. WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33014

**Fig. 2 "Beautiful Girls"**

Tune down 1/2 step:  
(low to high) E<sub>1</sub>-A<sub>1</sub>-D<sub>1</sub>-G<sub>1</sub>-B<sub>1</sub>-E<sub>1</sub>

Intro

Moderate Rock ♩ = 104 (♩ = 2/2)



Words and Music by Edward Van Halen, Alex Van Halen, Michael Anthony and David Lee Roth; © 1979 Van Halen Music (ASCAP) and Diamond Dave Music (ASCAP). All Rights administered by WB Music Corp. (ASCAP). All Rights Reserved. Used by Permission. WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33014

**Fig. 3 "Take Your Whiskey Home"**

Tune down 1/2 step:  
(low to high) E<sub>1</sub>-A<sub>1</sub>-D<sub>1</sub>-G<sub>1</sub>-B<sub>1</sub>-E<sub>1</sub>

Intro

Moderate Rock ♩ = 102



Words and Music by Edward Van Halen, Alex Van Halen, Michael Anthony and David Lee Roth; © 1980 Van Halen Music (ASCAP) and Diamond Dave Music (ASCAP). All Rights administered by WB Music Corp. (ASCAP). All Rights Reserved. Used by Permission. WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33014

board fireworks of the aforementioned "Eruption," as well as such tracks as "Runnin' With the Devil," "You Really Got Me," "Ain't Talkin' 'Bout Love," "Jamie's Cryin'," and "Feel Your Love Tonight" (a list that could comprise a greatest hits album in and of itself), the laid-back minor-blues vibe of "Little Dreamer" [Fig. 1] is just what the doctor ordered.

## "Beautiful Girls" Van Halen II

Has a song ever had a bigger social or cultural impact than the deeply moving "Beautiful Girls" [Fig. 2]? Seriously, though, you have to wonder if Diamond Dave was listening to Aerosmith's "Walk This Way" when he came up with the vocal melody and rhythm.

The band followed up its instantly classic debut with the equally rockin' *Van Halen II*. Though some critics felt the songwriting didn't quite reach the bar they had set so high on their first effort, Ed's guitar genius flows forth with each note on the record, especially on this tune, the album's closer. Although "Beautiful Girls" didn't reach great heights on the charts, it nonetheless became, and remains to this day, a beach-cruisin' classic.



## "Take Your Whiskey Home" Women and Children First

The release of Van Halen's third record, *Women and Children First*, saw Eddie continue to amaze and amass guitar disciples and David Lee Roth project a crazier image than ever. Though the album lacked some of the firepower of previous releases, there were still plenty of high-lights, including the laid-back yet heavy-hitting "And the Cradle Will Rock..." and the blues-rock salvo "Take Your Whiskey Home" [Fig. 3]. The latter's catchy acoustic intro, Diamond Dave's Delta-style delivery of the opening lyrics, the balls-out guitar of the main riff, and the Jimmy Page-style solo breaks comprise the recipe for rock 'n' roll.



## "Mean Street" Fair Warning

Following the relatively tame outing on *Women and Children First*, Ed returned to guitar hero status on *Fair Warning* in 1981. One needs only to listen to the first 30 seconds of the opener, "Mean Street," to hear what I'm talking about.



Reminiscent of the Rolling Stones' excursion to the funky side of rock 'n' roll, this tune exemplifies the funk-rock quadrant of Van Halen's musical mind. The minor pentatonic, syncopated 16th-note riff [Fig. 4] is standard-issue funk-o-mania, and Roth embodies the genre's personality and performance like no other. Interestingly, a young, Van Halen-influenced rock band called Extreme would make this type of funk-rock their calling card in the early '90s—and singer Gary Cherone would eventually stand in the glittering footprints of Diamond Dave onstage with Ed and the boys.

## Riff Box

Fig. 4 "Main Street"

Time down 1/2 step:  
(low to high) E-A-D-G-B-E

## Intro

Moderate Rock  $\downarrow = 100$

[illegible]

Words and Music by Edward Van Haken, Alex Van Haken, Michael Anthony and David Lee Roth. © 1981 Van Haken Music, (ASCAP) and Common Door Music, (ASCAP). All Rights administered by YWB Music Corp. (ASCAP). All Rights Reserved. Used by Permission. WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33014

Fig. 5 "Unchained"

Drop D tuning, not down 1/2 step  
(low E) (high D) (A) (B) (C) (D) (E)

Interprete

Moderate Mach  $M = 1.38$ 

Words and Music by Edward Van Halen, Alex Van Halen, Michael Anthony and David Lee Roth. © 1981 Van Halen Music (ASCAP) and Diamond Dave Music (ASCAP). All Rights administered by WB Music Corp. (ASCAP). All Rights Reserved. Used by Permission  
WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33141

**Fig. 5** *Panama*<sup>TM</sup>

Turn down 1/2 step.  
(low to high)  $F_{10}, F_{11}, F_{12}, F_{13}, F_{14}$

## Intro

Moderate Rock  $\downarrow$  = 14d

G♯m (bars) II Bar4 III E- E- Bar4 B- D Drop4 A  
 f PM- PM- PM- PM- PM- PM- PM- PM- 4  
 T 3 10 7 3 10 7 7 7 7 7 7 7 7 6 5 5 6  
 B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

"Words and Music," by Edward Van Halen, Alex Van Halen, Michael Anthony and David Lee Roth; © 1984 Van Halen Music (ASCAP) and Diamond Dave Music (ASCAP); All Rights administered by WB Music Corp. (ASCAP); All Rights Reserved; Used by Permission. WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33141

## "Unchained" Fair Warning

Amongst all the funk rockers like "Mean Street," "Dirty Movies," and "Push Comes to Shove" on *Fair Warning* lies the original drop-D metal masterpiece, "Unchained"—a great song to test out that new flange pedal you've been coveting. The tune hits the ground running with arguably the thickest riff Ed has ever churned out (Pg. 51)—reportedly his personal favorite.

For such a great guitar track, the song's moment of truth is actually provided by Roth and producer Ted Templeman. While tracking, Dave was, well, being Dave, giving his opinion about his producer's choice of fashionable threads as well as his chances for success with the ladies while wearing the getup in question. Knowing Roth could come up with something priceless at any given moment, this conversation was recorded, and when Templeman implores Dave to "give me a break," Roth delivers without losing a beat, "One break, coming up!"

**"Panama"**  
1984

The monstrous first single from 1984, "Jump," had Van Halen leaping for joy—literally—thanks to the hand embracing the burgeoning music video scene. Who among us didn't at one time or another imitate Dave's famous scissor kick in the band's landmark video? Likewise, their airborne antics in the "Panama" video would later influence Bon Jovi's famous flights of fancy in "Living on a Prayer" and, one could argue, Tommy Lee's rolling drum cage in Mötley Crüe's "Wild Side."



The dynamics displayed by Ed throughout "Panama" [Fig. 6] show yet another reason why he's the guitar hero's guitar hero. From the energy-spilling exuberance of the main riff to the Chuck Berry-style solo opener to his sultry lines during the breakdown, Ed takes us on a ride equal to the dizzying acrobatics depicted in the video.

## "Hot for Teacher"

"Hey, what do you think the teacher's gonna look like this year?" If my teacher had looked anything like the one in the video for this guitar extravaganza, my sophomore year attendance record would have been a whole lot better. Considering 1984 was the record on which Eddie debuted his formidable keyboard chops, the album is chock full of great guitar moments, too. Due to its incredibly popular video, "Hot for Teacher"



**Fig. 7 "Hot for Teacher"**

Verse  
Fast Shuffle ♩ = 252 (♩ - ♩ - ♩)



Hot for Teacher, by Edward Van Halen, Alex Van Halen, David Lee Roth (© 1984 Van Halen Music (ASCAP) and Diamond Dave Music (ASCAP). All Rights administered by WB Music Corp. (ASCAP); All Rights Reserved; Used by Permission WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33114

**Fig. 8 "Best of Both Worlds"**

Intro  
Moderate Rock ♩ = 120



Words and Music by Edward Van Halen, Sammy Hagar, Michael Anthony and Alex Van Halen; © 1986 Van Halen Music (ASCAP). All Rights administered by WB Music Corp. (ASCAP); All Rights Reserved; Used by Permission WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33114

**Fig. 9 "Finish What Ya Started"**

Intro  
Moderate Rock ♩ = 129



Words and Music by Sammy Hagar, Edward Van Halen, Alex Van Halen and Michael Anthony; © 1988 Van Halen Publishing, LLC (ASCAP). All Rights administered by WB Music Corp. (ASCAP); All Rights Reserved; Used by Permission WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33114

topped the heap, but unheralded songs like "Drop Dead Legs" and "Top Jimmy" were fretburnin' faves among guitarists.

The biggest tapping tempest since 1978's "Eruption," the intro to "Hot for Teacher" will have your digits dancing all over the fretboard. Balanced by a modern nod to Texas tone rangers ZZ Top in the main riff (Fig. 7), the song is a lesson in full-fledged rock guitar.

## "Best of Both Worlds" 5150

After the success of 1984, the seams holding Van Halen together finally split. David Lee Roth left the band to pursue a solo career, releasing *Crazy From the Heat*, which spawned the enormously popular video hits "California Gurls" and "Just a Gigolo/I Ain't Got Nobody."



In a somewhat surprising move, Van Halen tapped red rocker Sammy Hagar to take over the vocal reins, prompting the playful moniker "Van Hagar." Best known previously for being unable to drive under the legal speed limit, Hagar immediately jelled with his new bandmates, and together they produced the band's first ever #1 album, *5150*. Named after the New York police code for someone who's cuckoo for Cinnabuns, or after Ed's home studio (you pick), the record produced a parade of future fan faves including "Dreams," "Love Walks In," "Why Can't This Be Love," and "Best of Both Worlds" (Fig. 8).

## "Finish What Ya Started" OU812

Good times with Sammy Hagar continued on 1988's *OU812*, surf slang for wiping out. By this time, Sammy and the boys were shooting the curl on the success of *5150*, and the new record reflected their chemistry and evolution in songwriting. Further demonstrating his diversity, Eddie gave the rock guitar community a taste of some finger-lickin' chicken pickin' in "Finish What Ya Started" (Fig. 9).



That, however, wasn't the only new taste started with *OU812*. Having written "Cabo Wabo" to show his love for the sunshine and party atmosphere in Cabo San Lucas, Mexico, Hagar would eventually open the Cabo Wabo Cantina there in 1990. Later, Hagar's love of tequila would lead him to market Cabo Wabo Reposado, his own brand of tequila. It is, incidentally, ranked

# Riff Box

as one of the three finest tequilas in the world by *Don Appetit. Hmm...* I wonder if I can write that off as a research expense?

"316"

## For Unlawful Carnal Knowledge

No, it's not Stone Cold Steve Austin's theme music. Nor is it an ode to the Gospel of John.

Rather, the beautifully arpeggiated "316" (Fig. 10) was penned by Eddie in celebration of the birth of his son, Wolfgang, on March 16, 1991.

Sadly, *F.U.C.K.* would be the beginning of the end of Van Halen. I Nager would record one more studio record, 1995's *Balance*, before artistic and personal differences led to his clouded exit. Shortly thereafter, rumors of a

Roth/VH reunion began to swirl, and, in fact, it appeared a done deal when Dave, Eddie, Alex, and Michael walked out on stage together as presenters at the 1996 MTV Video Music Awards. The "reunion" was short-lived. As soon as Roth began to speak that night, one could sense the tension boiling in Ed, and Dave was once again shown the door.

Soon after, former Extreme singer Gary Cherone secured an audition and became the third singer in Van H-istory. After only one album, 1998's poorly received *Van Halen III*, Cherone and the band amicably parted ways, and soon after, all sorts of reunion rumors began rolling. There was Sammy's return; there was Dave's return; there was Sammy's statement that the only way he'd return was with Dave at his side; this logistically ludicrous suggestion was aptly referred to as the "Sam and Dave" tour.

Rumors aside, all we can do now is wait, begging Ed and Dave to kiss and make up once and for all, to come together again to do what they do so well. Here's to forgiveness and happy reunions! **D**



Fig. 10 "316"

Intro

Moderately Slow Rock ♯-79 (♯ = ♯1)

Dir. (acous.)



Words and Music by Sammy Hagar, Edward Van Halen, Alex Van Halen and Michael Anthony; © 1991 Van Halen Publishing, LLC (ASCAP)  
All Rights administered by WB Music Corp. (ASCAP). All Rights Reserved. Used by Permission  
WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33134

# ANDY TIMMONS

## THAT WAS THEN, THIS IS NOW

A collection of music from  
Andy's two Japanese only  
"Ear X-tacy" releases,  
plus 5 stunning  
new tracks recorded  
specifically for this release.



"Tone, control, and sheer  
beauty in an extraordinary  
rock capacity. He is  
truly one of the  
best virtuosos of rock  
guitar alive. - Steve Vai

In stores worldwide on May 7, 2002

Favored Nations Entertainment, PO Box 3240, Hollywood, CA 90078 www.favorednations.com

Ibanez

## Solo Structure: Take Two

CONSTRUCTING AN EXTENDED JAZZ IMPROVISATION



By Tom Kolb

**B**ack in October 2001, we ran a Lesson Lab feature titled "Solo Structure: Planning and Constructing Killer Leads," in which we blew through four choruses of a 12-bar blues in E. Response was positive and readers have requested we do the

same for other styles. So, in answer to your letters, this month we shift the focus to jazz, as we continue our ongoing study of solo struc-

ture. Whether you're new to the style or you're a seasoned cat, this month's lesson will help you develop a cohesive, melodic jazz solo.

### A Few Words Up Front

In our first installment of "Solo Structure," we focused on the "big picture" aspect of solo construction. We discussed how an extended blues solo could be constructed following a four-step method that resembles the outline of a good story: 1) setting the scene; 2) developing the plot; 3) surprise twists; and 4) the finale. We're going to stick pretty close to the same outline to construct our jazz solo, but since the groundwork has already been laid, we have the luxury of digging a little deeper to uncover some of the actual nuts and bolts of jazz soloing.

The structure we are using is based on *rhythm changes*—a 32 bar song form that takes its name from George and Ira Gershwin's "I Got Rhythm." Straight ahead and ripe for blowing, the rhythm changes format has supplied the foundation for many jazz standards, including the Charlie Parker/Dizzy Gillespie chestnut, "Anthropology," Sonny Rollins' "Oleo," Django Reinhardt's "Babik (Hi-Kop)," and, perhaps the most universally recognized "bebop" tune of all, "The Flintstones Theme."

Rhythm changes follow an AABA format. The A sections are eight bars in length and are loosely based on a I-vi-II-V cycle, which includes variations and reharmonizations. The eight-bar B section serves as a bridge and follows a III7-VI7-II7-V7 progression. Our jazz solo covers two choruses (two times through the form) of rhythm changes in the key of F. Let's get started.

### Establishing a Theme

As with any good solo in any style, a good jazz solo should start with a strong statement, ideally one that establishes a theme—rhythmic, melodic, or both—that runs through the entire solo. Before we make our choice, though, we need to analyze the chord progression so we can come up with a scale source for melodies.

Let's start with measures 1-8 of section A1 [Fig. 1]. The first two measures are a piece of cake, as they host a I-vi-II-V (Fmaj7-Dm7-Gm7-C7) progression in the key of F. Clearly, we can rely on the F major scale (F-G-A-B-C-D-E) here. Measures 3 and 4, however, substitute two secondary dominants (D7 and G7) in place of the diatonic vi and II chords, injecting a bluesy quality into the major-scale tonality established in the first two bars. This invites the use of chromatic passing tones (a fixture in

# Lesson Lab

Fig. 1 **HEAR IT ONLINE**  
www.guitaronemag.com

**A1**  
♩ = 184 (♩ = ♩♩)

**A2**

**B1**

CONTINUED →

jazz), which we can use to even out the lines and keep the "happy" factor of the F major scale at bay. Now, let's work on the opening statement.

First of all, we're going to be dealing with the respectable tempo of 184 beats per minute. For this reason alone, we don't want to paint ourselves into a corner, starting out too fast and getting our fingers tied up in knots from the outset. A simple rhythmic hook can often do the trick. Thinking along those lines, our opening statement pairs the tonic note F with a rhythmic motif consisting of four eighth notes. The eighth-note swing factor, coupled with the half-note rest, help to make for a simple, enticing line that will also be easy to maintain and expand upon. In contrast to the opening phrase, the second measure employs rhythmic syncopation and an active melody containing chromatic passing tones (G♯ and A♭). Teaming the basic with the complex, the two phrases form a rhythmic and melodic contour, or theme, which will be maintained and developed throughout the entire 64-bar solo. Case in point: Measures 3 and 4 embellish the opening theme by adding a new note (D) to the first phrase, and reversing the melodic contour of the second (measure 2 ascends to A, measure 4 descends from A).

At this point, we run into a new set of changes. Although they look daunting, they're really just a I-II-III-IV (Fmaj7-Gm7-Am7-Gm7-C7) progression dressed up with chromatic passing chords: G♯7 (M117), A♭7 (M117), and A♯7 (M117). Some melodic choices would be to stay with the F major scale (with or without chromatic passing tones) and ignore the non-diatonic chords or to weave a melody around the chord tones of the changes. Our melody does a little of both. Further developing the opening theme, measures 5 and 6 supply a highly syncopated phrase reminiscent of something a big-band horn section might play. Measures 7 and 8 put a wrap on the three call-and-response phrases set forth in the first six measures, with a graceful, arpeggiated run up and down the chord changes (Am7, A♯7, Gm7, and C7).

Though we've been discussing the chromatic passing tones in melodic terms, don't overlook the more subtle aspect of how they color the chord changes. For instance, the A♯ note in measures 2, 4, and 6 serves three distinctly different purposes. Respectively, it is used as a ♯5th against the C7 chord; the 13th of the G7 chord; and as an early resolution to the root of the A♯7 chord. Also noteworthy are the C♯ (enharmonic



to D $\flat$ , the  $\flat$ 5th of Gm7) in measure 2, and the E $\flat$  (enharmonic to D $\sharp$ , the  $\sharp$ 5th of C7) in measure 4.

## Variations on a Theme

As we move on to section A2 (measures 9–16), we encounter basically the same chord changes from section A1. Therefore, we have a golden opportunity to apply more variations on the opening theme—or, to put it into storytelling terms, to develop the plot. The first phrase (measure 9) reflects the four-eighth-notes motif in the opening measure but drops it down an octave and adds an extra note (A) to the melody. This leads to an arpeggiated line that rides the chord tones of the Gm7 and C7 changes. The A $\flat$  passing tone serves as a colorful dual-purpose chord tone: the  $\flat$ 9th of the Gm7 and the  $\sharp$ 5th of the C7. Things get pretty interesting in measures 11 and 12 when the same rhythmic motif—this time made up of a slippery succession of chromatic moves—is cycled, crosses the bar line, and culminates in a C+ (add9) arpeggio (E–G $\sharp$ –C–D).

At measure 13, the progression descends chromatically from the iii chord (Am7) to the tonic chord (Fmaj7), courtesy of two tritone substitutions (A $\flat$ 7 and G $\flat$ 7, subbing for D7 and C7, respectively). In a smooth move that looks back to the button phrase of section A1, the line skirts the edge of the changes, rolling up and down the chord tones in an unbroken, arpeggiated ride. On beat 3 of measure 14, the section comes to an early resolution on a melodic F $\flat$  arpeggio—yet another variation on the opening, four-note motif. The purpose for the extended rest (4 $\frac{1}{2}$  beats) is twofold: 1) It provides a natural breathing space, an essential device for putting vocal- or horn-like aspects into guitar lines; and 2) It helps to build a sense of anticipation for things to come—in our case, an active B section.

## Raising the Heat

For jazzers who live for V chords, the B section of rhythmic changes is truly heaven on earth. Just look at all of those functioning (resolving) dominant chords in section B1: A7 resolves to D7; D7 to G7; G7 to C7; and C7 brings us back to Fmaj7 at the top of section A3. In essence, the progression is a iii–vi–ii–V in disguise, with secondary dominants substituting for the first three chords. But little attention need be given to the F major scale here. Traditionally, this is a very open section in which the real

CONTINUED ON PAGE 48

**A3**

**Fmaj7 Dm7 Gm7 C7**

**Fmaj7 D7 G7 C7 Am7 A $\flat$ 7**

**Gm7 G $\flat$ 7 Fmaj7 Gm7 Fmaj7**

**Re. 2** **HEAR IT ONLINE**  
www.mutaronline.com

**A4**

**Fmaj7 Dm7 Gm7 C7 Fmaj7 D7**

**G7 C7 Fmaj7 G $\flat$ 7 Gm7 A $\flat$ 7**

**Am7 A $\flat$ 7 Gm7 C7 Fmaj7 Dm7**

**Gm7 C7 Fmaj7 D7 C7 C7**

CONTINUED →

# Lesson Lab

CONTINUED FROM PAGE 45

fun involves scale-chord relationship tactics (a different scale for each chord).

Our first phrase stays pretty close to the "inside-sounding" A Mixolydian mode (A-B-C $\sharp$ -D-E-F $\sharp$ -G). The only exceptions are a passing  $\flat$ 3rd (C) and a last-minute alteration (F), which serves as a connecting note to the 3rd (F $\sharp$ ) of the D7 chord. A colorful phrase ensues, including a couple of  $\flat$ 9ths (E $\flat$ ) and even a major 7th! (C $\sharp$ ). The G7 phrase is fueled by a five-note, rhythmically displaced, melodic motif (beginning on the final C note of measure 20) that dances around a G major/minor pentatonic hybrid scale (G-A-B $\flat$ -B-C-D-E-F). The spirited section goes out on a cycled C+ arpeggio (G $\sharp$ -B-C) followed by a chromatic climb to the target F note at the top of section A3.

As you look back over section B1, note that each of the four separate phrases is connected via either an upper- or lower-neighbor tone (F-B $\sharp$ ; C-B; A-G $\sharp$ ; and E-F). A resourceful tactic in scale-chord relationship soloing, this keeps transitions from sounding "jumpy."

We gathered momentum in the B section; now, let's keep it going through the final A section (A3) of the first chorus. A quick glance over the changes reveals a progression identical to that in section A2, so similar tactics are in order. This time, however, we'll want to increase the energy level. Our first phrase is a playful scattering of F and C notes followed by a slick, chromatic figure over the C7 chord. Next comes a vibrant, two-bar phrase loosely based on F7, D7, Gm, and C+ arpeggios. Measure 29 follows suit with a chromatic embellishment of an Am7 arpeggio, and the section comes to a close with an F major/minor pentatonic hybrid scale (F-G-A $\flat$ -A-B $\flat$ -C-D-E $\flat$ ) phrase in measures 30 and 31. (Measure 32 hosts the pickup notes to the second chorus.)

## The Turning Point

Just as any good story has a turning point, an extended solo should, too. With that in mind, let's throw in a few "plot twists" as we head into our second chorus (Fig. 2).

Up to this point, the solo has leaned heavily toward major and dominant tonalities, but with the pickup notes in the final moments of section A3, the solo breaks into F blues scale (F-A $\flat$ -B $\flat$ -B-C-E $\flat$ ) regions. The transition is subtle but comes to fruition in measure 34 (A4) with a cycled, double-stop blues lick. Next comes a pair of diminished 7 arpeggios (B $\flat$ 7 and E $\flat$ 7) bookended by C notes in two different octaves. Picking up on the

# Lesson Lab

double-stop theme introduced four measures earlier, measure 38 rides a high-F pedal note set against a chromatic climb along the B string. This leads to a series of high-F string slides targeting various chord tones of the changes. The section culminates in an F major/minor scale-oriented melody over the C7 chord.

Section A5 opens by briefly restating the main theme and then quickly segues into a chromatic climb along the high E string (echoed by F and D notes) to the target note C. Once there, it revisits the whimsical, scattered-note theme introduced at the top of section A3. In measures 44 and 45, we hit upon the double-stop theme again, first with an octave figure derived from the F blues scale over the G7 and C7 chords, and then with an oblique bend over the Ab7-Gm7 changes. The section closes with an extended melodic blues line sprinkled with major 3rd (A) tonalities.

## Cooling Off and Heading for Home

At this point in the solo—the top of section B2, we have 48 measures behind us and

only 16 left to go. It's time to start thinking about tapping the brakes and coasting to a stop. Of course, some soloists choose to wait on until the final curtain, but this isn't always the wisest or most effective choice. After all, even the most exciting story has an epilogue.

Not content to venture back into previously charted territory, quite yet, section B2 opens with a quirky-sounding A Lydian dominant (A-B-C#-D#-E-F#-G) phrase. The long breath (24-beat rest) that follows the "ack-highlights" the eccentric nature of the D# note (F#) and also serves to quell the energy level established in the previous section. Just to make sure the audience doesn't think that funny note was a mistake, let's transpose the lick up a 4th to go with the D7 chord (measure 51). A relatively consonant, arpeggiated melody over the G7 chord momentarily brings the section back down to earth, and we go out on a time-honored C arpeggio sequence.

At the top of section A6, we return full circle to the opening theme—four notes in an eighth-note rhythm. The motif is then transposed to hit selected chord tones of the

next three changes (Gb7-Gm7-Ao7). Coming to a logical melodic conclusion on the Am7 chord, the line signals the A1-VI7-A-VI7 I outro "tag" progression (Am7-D7b9-Gm7-C7b9-Fmaj7). A sequenced ("7 arpeggio" drapes the D7b9 chord followed by a two-bar, sequenced chromatic climb from Bb to the target F note (measures 61 and 62). An Fmaj7 arpeggio serves as the foundation for the fancy "farewell" lick, and we're out on the colorful F9b5 voicing.

## Listen and Learn

For those of you who have some experience with jazz soloing, a lot of the phrases and concepts set forth in this lesson should be at least somewhat familiar and therefore, not too difficult to grasp. But for those who are new to the style, it will prove extremely helpful to listen to the masters of the genre. Topping a long list of famous players who influenced this particular solo are guitarists Django Reinhardt, Les Paul, Wes Montgomery, and Howard Roberts as well as saxophonists Charlie Parker and John Coltrane. ☺

# Hey, it's not just another fruitcake!

Very musical, specialized LPF shifts center frequency of high cut from 10kHz to 1kHz, so you can remove the high end without getting muddy or losing mids

Extremely high output level, up to 10dB (even in clean setting), useful as a "pre-booster" for additional gain out of your amp

Smooth, silent-switching, custom footswitch actuator licensed by other major manufacturers

Class A/B power amp output stage distortion (like Fender®/Marshall®-style amps), rich in odd harmonics

Signal path of Drive A runs into Drive A/B (cascades) which multiplies (vs. adds) the amount of distortion!

Class A power amp output stage distortion (like Vox AC30® style amp), rich in even harmonics

Cool company



Don't follow trends. Create them.™

**TECH 21**  
NEW YORK CITY

Designed and Manufactured in the U.S.A.  
Tel: 212 315-1116 www.tech21nyc.com

®Registered trademarks. Names of amplifier styles are intended for descriptive purposes only.

# Back Line Blueprint

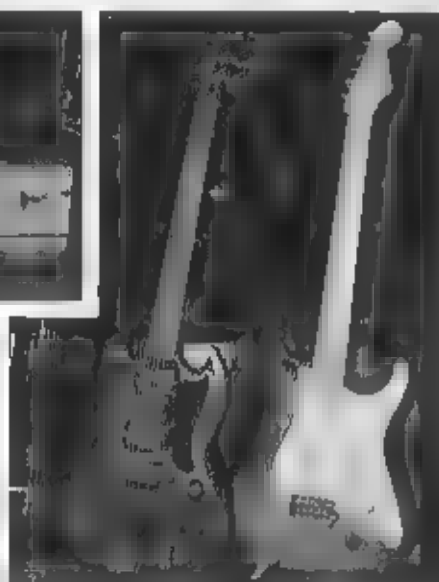
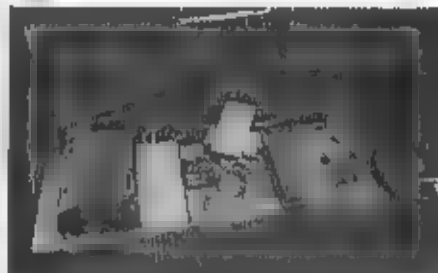
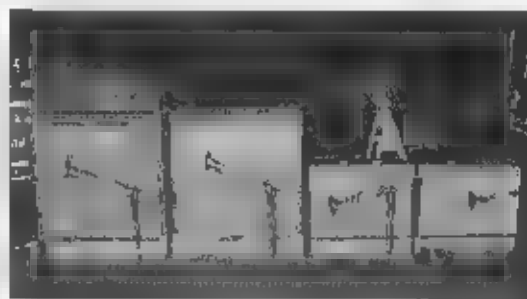
## Eric Johnson

### TEXAS TONE RANGER

By Michael Ross

Some guitar roles, it is believed that if you look up "tone" in the dictionary, you will see Eric Johnson's picture. His multi-genre technical excellence (encompassing blues, jazz, country, and rock), lyrical compositions, and soloing skills are widely admired but it is the crystalline chime of his chordal work and the "1,000 pound violin" sound of his distorted leads that have propelled him to legendary status. Known for his obsession with sonic perfection, Johnson has assembled a rig with the help of tech Jeff Van Zandt that allows him absolute control over the tones and textures he creates.

Two vintage Fender Stratocasters—a '61 and a '64 Gibson SG—all strung with GHS .010-.046 strings—make up the maestro's rich and star-studded arsenal. His gear is sent to a custom-built A/B box with George F. Cables sporting brass ends. One output of the box goes to a vintage Maestro Echoplex and then into a TC Electronic chorus. The stereo outputs of the chorus are sent to a pair of Fender Deluxe Reverbs ('65 blackface and '71 silverface). Its clean sound covered, the other output of the A/B box goes into a second A/B box, where the signal splits again. One side goes to a Chandler Tube Driver and then into a '68 Marshall Plexi Tremolo head and a stacked Marshall 4x12 cabinet for crunchy rhythm guitar. The other side goes to a Dunlop Cry

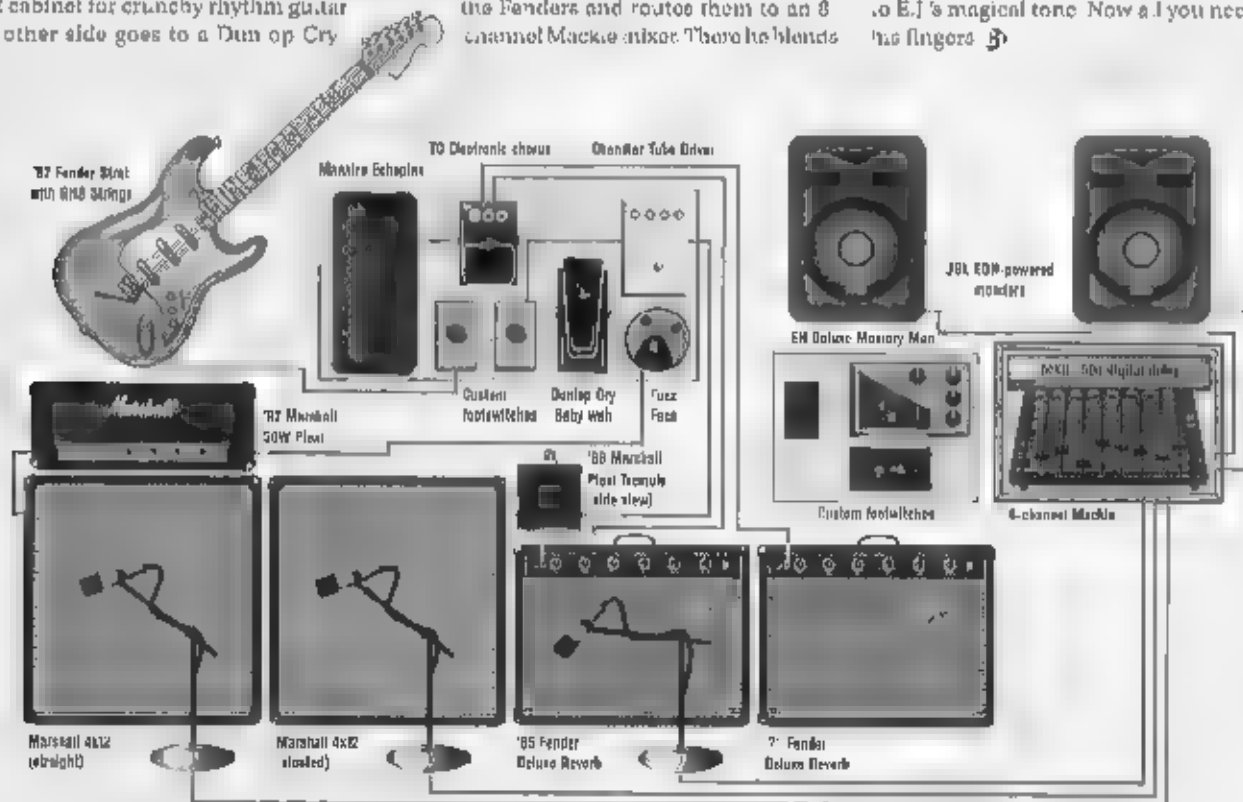


Baby Wah pedal, then a vintage Fuzz Face, and finally into a '67 Marshall 50W Plexi head feeding a straight Marshall 4x12 cabinet. Both cabinets house vintage 25W Celestion speakers.

To add ambient effects without sullying his sound, Johnson takes feeds off of the mics on the two Marshalls and one of the Fenders and routes them to an 8-channel Mackie mixer. There he blends

in a rack-mounted MXR 1500 digital delay and an Electro-Harmonix Deluxe Memory Man. The Memory Man is mounted on another pedal board, which also sports a custom footswitch for the MXR delay. The Mackie sends a feed to the PA as well as to a pair of JBL EON-powered monitors.

There you have it—all the ingredients to E.J.'s magical tone. Now all you need are his fingers. **B**





A Private  
Lesson With

# Scotty Moore

## The Guitar Heard 'Round the World

By Dave Rubin

**T**he guitar figured prominently in three of the most significant developments in popular music of the 20th century. In 1903 W.C. Handy, the "Father of the Blues," heard an itinerant street guitarist playing in a mean saloon in Tunica, Miss. The keening wail of steel on string inspired the classically trained Handy to begin composing and publishing blues music, culminating in the epochal "St. Louis Blues" in

1914. In 1939 Charlie Christian switched to the electric guitar revolution when he recorded "Flying Home" with the Benny Goodman Sextet in Los Angeles.

His tone and phrasing on his Gibson ES-150, deliberately based on the saxophone, was so convincing that many listeners were completely fooled as to the source of the thick, vibrant sound. And in 1954 Scotty Moore and his Gibson ES-295, along with B.B. Black on upright bass, played a brilliant synthesis of blues and country music—which would come to be called rockabilly—better known to you as Merle Haggard's truck driver with greasy hair on Arthur Crudup's "That's Alright Mama." The ethnic mixing scandalized white conservatives, but rebellious postwar teenagers got hip to the message, and rock 'n' roll was officially born.

Winifred Scott Moore: I was a 20-year-old guitar picker when he returned home to Tennessee after being discharged from the Navy in 1952. While enduring day gigs, he began playing in local country outfits with a Fender Esquire guitar and a Fender Champ amp, and took to hanging around the Memphis Recording Service, headed by Sam Phillips. He was itchy to play, and Phillips was eager to record something new in the summer of 1954 when Elvis Presley was announced to be a star. After the release of "That's Alright Mama" on Sun Records #209 (b/w "Blue Moon of Kentucky"), the drummerless trio (until the addition of D.J. Fontana in 1955, with Presley strumming acoustic guitar) toured the South until the cultural earthquake that Elvis and his ducktailed wake compelled RCA Records to cough up \$35,000 for his contract.

The screaming ride to the top netted fame and fortune for Elvis. Scotty and J.D. received neither, being poorly paid sidemen, and they



quit in 1957 just before the "King" was drafted and became PFC Presley to the United States Army. Tragically, Bill Black died in 1965 after achieving a modicum of success with his cool R&B combo. Meanwhile, Scotty ran his recording studio, freelanced, worked for Sam Phillips, and in 1964 recorded an instrumental album of Presley's hits titled *The Guitar That Changed the World*. Though Scotty continued to do sessions and movies with Elvis on a per diem basis after 1960, the famous "45th Anniversary" special would be his last one. He would see each other and after yet another slight over money in 1969 and being bitterly burned by the business, Scotty hung up his axe for the next 23 years. In 1992, he agreed to make an album with the aging Carl Perkins and has since been involved in a number of projects, including a session with the L.R. Baggs and the Love Affair in Woodstock, as well as a TV special at Sun Records featuring Paul McCartney and Mark Knopfler among others.

Scotty Moore personifies the appellation "Southern Gentleman." Humble, gracious, and witty, he has made his peace with the past and at the age of 70 enjoys playing as much as ever. Though the rockabilly he pioneered is a part of his DNA, jazz has always been a passion, and he plays it with consummate taste and feeling.

#### What was your playing like before Elvis?

I was using a flatpick, and I was just starting to listen to Chet Atkins and Merle Travis, trying to figure out what they were doing. Some of my friends would warm up like this [Fig. 1]. In those days, we would mostly play what was popular on the radio, like "In the Mood" or "Burrn' Hop"—good Gosh! [laughs]. I haven't thought of the one in years. Of course, I was listening to the blues, too. [Fig. 2]

#### What happened when you first went into Sun Studios with Bill and Elvis?

We were on a break, and Elvis had a lot of nervous energy. He just started "freaking" the guitar and singing "That's Alright Mama." Bill began slapping the bass along with him, and I picked up the guitar and started playing a thumb and three fingers type of rhythm. Jerry and I said, "That's when Sam said, 'Hey, what are you guys doing?' I said we were just goofing around, and he told us to get back on track, and then we would listen back to what we had. I went in and tried to put some little "stab" notes along with what I had been playing. I was using the gold Gibson ES-295 with the Bender amp. By the time we recorded "Mystery Train" at the last Sun session in 1955, I had a new Gibson ES-5 and the first amp with built-in tape delay.

#### Had you ever heard any music like that before?

No, I was strictly in the spot and sound, as I had not been using my thumb and fingers like Chet and Merle in my previous band, the

Fig. 1 HEAR IT ONLINE  
www.guitaronemag.com

Fig. 1

Freely

TAB

Fig. 2 HEAR IT ONLINE  
www.guitaronemag.com

Fig. 2

Moderate

TAB

Fig. 3 HEAR IT ONLINE  
www.guitaronemag.com

Fig. 3

Moderately Fast

TAB

Fig. 4 HEAR IT ONLINE  
www.guitaronemag.com

Fig. 4

Moderately Fast

TAB

Starlight Ramblers, with bass runs and choruses. With Elvis' rhythm and Bill's slap bass, it felt up and did not sound empty. Another example of that sound would be like this (Fig. 3) where I am using my thumb on the bass strings and three fingers (index, middle, and ring) for the chords. You can hear the basics in there and on this one, too (Fig. 4), which is similar to the way Carl Perkins did "Matchbox." On those Sun recordings, it also helped that Sam brought Elvis's voice down to a level where it was like another instrument instead of way out front like you would normally hear on records at the time. Bill was a fan of the big bands, where they would do the slap bass mainly as a novelty. Then when D.J. Fontana joined us, he helped give us that swing feel. So he put his teeth playing "bump-and-grind" stuff in strip joints down in St. Louisport, La.

#### What kind of guitar player was Elvis?

First of all, he knew every song in the world. He had a brain like a sponge when it came to melody and lyrics. He played guitar, rhythm guitar up to a point, especially just Larry Beere boogie bass lines.

#### Did you ever use open tunings?

Yes. Times I would drop my low E string down to D to play bass lines (Fig. 5), and chords on songs like "Don't Be Cruel" and others. I also like to use open strings in my playing (Fig. 6).

#### Any other guitar secrets?

In the 1956 RCA session for "Too Much" in Ak, which is a batch to begin with. I went off into the solo and got God awful lost some where over the D-chordage. But, you didn't spide or punch in back then, and somehow or other I came out of where I was supposed to. Elvis held his hand up to the engineer saying playback, and I'm sitting there thinking, "Oh God," because I can't tell you what I did. I can't play it that way again. It's this day! Anyway, we're all sitting there listening on the big floor speaker, and after my solo, Elvis peeks over at me with this shit eating grin and I knew I been bad (laughs). He just said, "Yeah, that's the one, fella." I said, "Elvis, I don't think I could ever do it all again if we were to play it on stage." He replied, "Nah, it felt good, it felt good." I've slowed it down, and I still don't know what I was playing—let's just call it "my score" (laughs).

#### What are your plans for the future?

This looks like it is going to be a good year. I am going to be working with Lee Rocker on a couple of dates. Then I am going to Germany for the 40th anniversary of the Star Club, where the Beatles and other groups played. Plus, I hope to finish up a recording of new material. You know, I wished I had studied back when I had the chance. I love jig, fat chords and the ability to play chord melody where they change on every beat. I can do that anyway, though (Fig. 7).

Fig. 3 HEAR IT ONLINE  
www.guitaronemag.com

2nd string, 1st finger  
low middle C-A-D-G-B-E  
Moderately Fast



Fig. 4 HEAR IT ONLINE  
www.guitaronemag.com

Moderately Fast

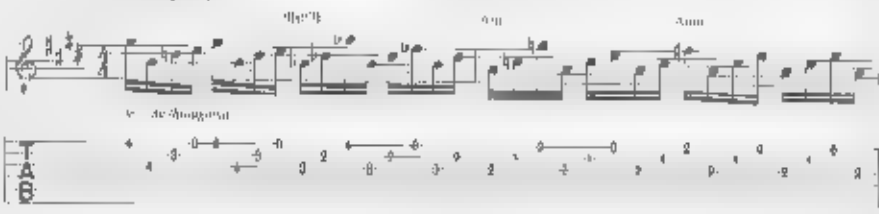
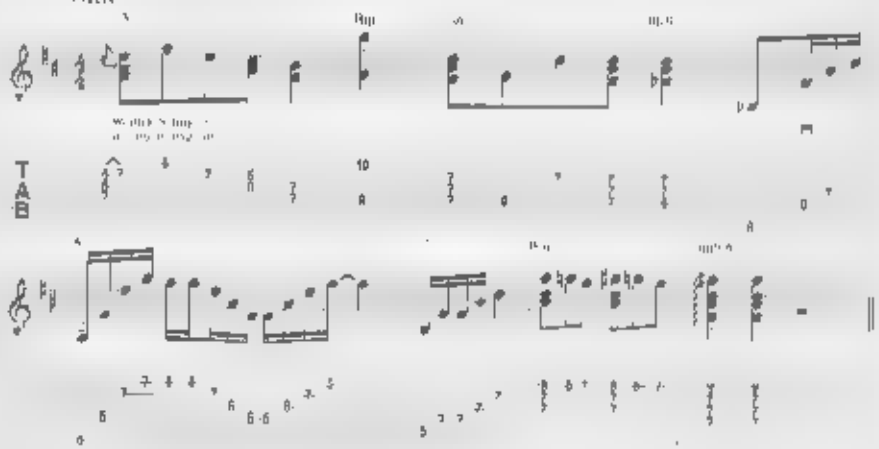


Fig. 7 HEAR IT ONLINE  
www.guitaronemag.com

Directly



#### What instruments are you playing now?

I own a Peavey Rage amp at home for practice and a 30W Peavey Classic to perform out with a BOSS digital delay. I have a brand-new Gibson Country Gentleman that they built for me with a Lie Bigsby tailpiece. It's a long ways from the Japanese solidbody that I had when I was in the Navy. The frets on those would wear out in about 30 days. I guess J.D.'s where all the beer cans were going (laughs). Anyway, when Gretsch went out of business, Chet Atkins designed a model for Gibson. He gave me a guitar in 1988 when I still was not playing, which I did not know at the time was a prototype for the Gibson Country Gentleman. It probably encouraged me to eventually begin again. After started playing

again in 1992, I used it for a few years, but I got lost a couple of times in Europe, and I thought "You know, this might be worth some bucks one of these days, I better put it up."

#### What about strings?

I string the new one with D'Addario flatwounds (.010s). That set comes with an unwound G string so I have Gibson take a wound .010 and polish it down to .007. Use flatwound .012s on some of my other guitars.

#### Did you use flatwounds with Elvis?

Yeah. Gretsch made a set of flatwounds, and those suckers were as big as your little finger (laughs). I don't know how I played on them. Oh lord, they were heavy (laughs). ☺







# WELCOME TO THE JUNGLE

As Recorded by Guns N' Roses  
(From the Geffen Recording APPETITE FOR DESTRUCTION)

Play 2 of the Gunners' greatest hits  
in notes & tabl with the Guns N' Roses  
Anthology (0250-349-524-0R) from  
Cherry Lane Music. Contact Music Dispatch  
to order: 800-637-9862 musicdispatch.com.

Words and Music by W. Axl Rose,  
Slash, Izzy Stradlin, Duff McKagan  
and Steven Adler

Transcribed by Adam Perlmutter

Time down 1/2 step  
w. high ch. 5 = 4 ab. Rh 5

## Intro

Moderate Rock  $\text{♩} = 104$



*mf*

1st. (throughout)

\*w. delay



\*notes in some phrases sounded by delay unit

1st. w. Riff A. 4 times

1st.

A5

C5



*mf*

M + 4



*mf*

© 1987 Guns N' Roses Music (ASCAP)  
International Copyright Secured. All Rights Reserved.  
Reprinted by Permission of Cherry Lane Music Company.

# Welcome to the Jungle

Git w/ Riff A 2100000

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

The main musical score is divided into three systems. The first system (measures 1-32) includes a guitar part with a treble clef and a key signature of one sharp (F#), a bass part with a bass clef, and a drum part with a single line. The second system (measures 33-64) continues the guitar and bass parts, with the drum part showing a more complex rhythm. The third system (measures 65-100) concludes the piece with a final guitar and bass line, and a drum part featuring a series of eighth notes.

Riff A

This section provides a detailed view of Riff A, which is a repeating guitar and bass pattern. The guitar part is written in a treble clef with a key signature of one sharp (F#). The bass part is written in a bass clef. The riff consists of a series of eighth notes and quarter notes, creating a driving, rhythmic pattern. The guitar part is marked with a '4' and the bass part with a '2', indicating the number of strings used for each note.

# Welcome to the Jungle

Faster ♩ = 124

A1 G5 A5 G5 F15

A5 G5 A5 G5 F15 A5

## verse

A5

1 Wel come to the jun - gle, we got run in games -  
 2 Wel come to the jun - gle, we take it day by day -  
 3 We come to the jun - gle, it gets worse here ev - 'ry day - You

Gtrs 2 & 3

# Welcome to the Jungle

we got ev'ry-thing you want, hon-ey, we know we pay-ee We ac the  
If you want it, you're gon' as bleed but 's the price. you pay - And you re a  
learn to live. 'ke an an i ma. in the jun gle where we play - I you got a

RM, 4/4

B5 D5 E5 D5 B5

peo ple that can find what - ev - er you may need -  
ver - y sex - y g. I who's ver y hard to piece -  
hun ger for what you you I take it a - ven - tural ly.

B5 B5 D5 E5

If you got the mon ey, hon ey, we got your dis - ease. In the jun  
You can taste the bright - ghits, but you won't get them for free. In the ju.  
You can have any - thing you want, but you bet - ter not take ' from me. In the jun



## Welcome to the Jungle

[illegible]

# Welcome to the Jungle

## Guitar Solo

Chtr E5 D5 F#5 D5 L#5

Chtr 2 & 3

Chtr D5 R5 D5 A5

D.S. at Coda

Chtr D5 R5 D5 D5 F#5 D5 D5 F#5 D5 D5 D5 F#5 loco

# Welcome to the Jungle

Coda

Bridge

Chorus 1

m gor na warch you bleed

Chorus 2

Chorus 3

Rhy. Fig. 2

End Rhy. Fig. 2

w/ clean tone

Chorus 3 w/ Rhy. Fig. 2, 2x times

Gtr. 4. w/ Rhy. 2

And when you're high

you nev-er

ov-er want to come down

let ring

R II

Gtr. 4. clear

let ring

## Welcome to the Jungle

The musical score for "Youth" by The Police is presented in a multi-staff format. The top staff is the guitar part, featuring a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics "so down, so down, so down" are written below the guitar staff. The second staff is the bass part, which provides a steady, rhythmic accompaniment. The third staff is the drum part, showing a consistent pattern of eighth and sixteenth notes. The score includes various musical notations such as chords, scales, and dynamic markings. The lyrics "Youth" are written below the bass staff. The score is divided into measures by vertical bar lines, and the overall structure is clearly defined by the staff lines and musical notation.



# Welcome to the Jungle

Chorus

C45 D5 E5 C45 D5 E5

Now

PM. PM. PM. PM. PM.

Guitar Solo

C45 B5 A45 B5 C5 C45 B5

PM

## Welcome to the Jungle

Ex. 1.5

Ex. 1.6

Ex. 1.7

Ex. 1.8

Ex. 1.9

Ex. 1.10

Ex. 1.11

Ex. 1.12

Ex. 1.13

Ex. 1.14

Ex. 1.15

Ex. 1.16

Ex. 1.17

Ex. 1.18

Ex. 1.19

Ex. 1.20

Ex. 1.21

Ex. 1.22

Ex. 1.23

Ex. 1.24

Ex. 1.25

Ex. 1.26

Ex. 1.27

Ex. 1.28

Ex. 1.29

Ex. 1.30

Ex. 1.31

Ex. 1.32

Ex. 1.33

Ex. 1.34

Ex. 1.35

Ex. 1.36

Ex. 1.37

Ex. 1.38

Ex. 1.39

Ex. 1.40

Ex. 1.41

Ex. 1.42

Ex. 1.43

Ex. 1.44

Ex. 1.45

Ex. 1.46

Ex. 1.47

Ex. 1.48

Ex. 1.49

Ex. 1.50

Ex. 1.51

Ex. 1.52

Ex. 1.53

Ex. 1.54

Ex. 1.55

Ex. 1.56

Ex. 1.57

Ex. 1.58

Ex. 1.59

Ex. 1.60

Ex. 1.61

Ex. 1.62

Ex. 1.63

Ex. 1.64

Ex. 1.65

Ex. 1.66

Ex. 1.67

Ex. 1.68

Ex. 1.69

Ex. 1.70

Ex. 1.71

Ex. 1.72

Ex. 1.73

Ex. 1.74

Ex. 1.75

Ex. 1.76

Ex. 1.77

Ex. 1.78

Ex. 1.79

Ex. 1.80

Ex. 1.81

Ex. 1.82

Ex. 1.83

Ex. 1.84

Ex. 1.85

Ex. 1.86

Ex. 1.87

Ex. 1.88

Ex. 1.89

Ex. 1.90

Ex. 1.91

Ex. 1.92

Ex. 1.93

Ex. 1.94

Ex. 1.95

Ex. 1.96

Ex. 1.97

Ex. 1.98

Ex. 1.99

Ex. 2.00

Ex. 2.01

Ex. 2.02

Ex. 2.03

Ex. 2.04

Ex. 2.05

Ex. 2.06

Ex. 2.07

Ex. 2.08

Ex. 2.09

Ex. 2.10

Ex. 2.11

Ex. 2.12

Ex. 2.13

Ex. 2.14

Ex. 2.15

Ex. 2.16

Ex. 2.17

Ex. 2.18

Ex. 2.19

Ex. 2.20

Ex. 2.21

Ex. 2.22

Ex. 2.23

Ex. 2.24

Ex. 2.25

Ex. 2.26

Ex. 2.27

Ex. 2.28

Ex. 2.29

Ex. 2.30

Ex. 2.31

Ex. 2.32

Ex. 2.33

Ex. 2.34

Ex. 2.35

Ex. 2.36

Ex. 2.37

Ex. 2.38

Ex. 2.39

Ex. 2.40

Ex. 2.41

Ex. 2.42

Ex. 2.43

Ex. 2.44

Ex. 2.45

Ex. 2.46

Ex. 2.47

Ex. 2.48

Ex. 2.49

Ex. 2.50

Ex. 2.51

Ex. 2.52

Ex. 2.53

Ex. 2.54

Ex. 2.55

Ex. 2.56

Ex. 2.57

Ex. 2.58

Ex. 2.59

Ex. 2.60

Ex. 2.61

Ex. 2.62

Ex. 2.63

Ex. 2.64

Ex. 2.65

Ex. 2.66

Ex. 2.67

Ex. 2.68

Ex. 2.69

Ex. 2.70

Ex. 2.71

Ex. 2.72

Ex. 2.73

Ex. 2.74

Ex. 2.75

Ex. 2.76

Ex. 2.77

Ex. 2.78

Ex. 2.79

Ex. 2.80

Ex. 2.81

Ex. 2.82

Ex. 2.83

Ex. 2.84

Ex. 2.85

Ex. 2.86

Ex. 2.87

Ex. 2.88

Ex. 2.89

Ex. 2.90

Ex. 2.91

Ex. 2.92

Ex. 2.93

Ex. 2.94

Ex. 2.95

Ex. 2.96

Ex. 2.97

Ex. 2.98

Ex. 2.99

Ex. 3.00

Ex. 3.01

Ex. 3.02

Ex. 3.03

Ex. 3.04

Ex. 3.05

Ex. 3.06

Ex. 3.07

Ex. 3.08

Ex. 3.09

Ex. 3.10

Ex. 3.11

Ex. 3.12

Ex. 3.13

Ex. 3.14

Ex. 3.15

Ex. 3.16

Ex. 3.17

Ex. 3.18

Ex. 3.19

Ex. 3.20

Ex. 3.21

Ex. 3.22

Ex. 3.23

Ex. 3.24

Ex. 3.25

Ex. 3.26

Ex. 3.27

Ex. 3.28

Ex. 3.29

Ex. 3.30

Ex. 3.31

Ex. 3.32

Ex. 3.33

Ex. 3.34

Ex. 3.35

Ex. 3.36

Ex. 3.37

Ex. 3.38

Ex. 3.39

Ex. 3.40

Ex. 3.41

Ex. 3.42

Ex. 3.43

Ex. 3.44

Ex. 3.45

Ex. 3.46

Ex. 3.47

Ex. 3.48

Ex. 3.49

Ex. 3.50

Ex. 3.51

Ex. 3.52

Ex. 3.53

Ex. 3.54

Ex. 3.55

Ex. 3.56

Ex. 3.57

Ex. 3.58

Ex. 3.59

Ex. 3.60

Ex. 3.61

Ex. 3.62

Ex. 3.63

Ex. 3.64

Ex. 3.65

Ex. 3.66

Ex. 3.67

Ex. 3.68

Ex. 3.69

Ex. 3.70

Ex. 3.71

Ex. 3.72

Ex. 3.73

Ex. 3.74

Ex. 3.75

Ex. 3.76

Ex. 3.77

Ex. 3.78

Ex. 3.79

Ex. 3.80

Ex. 3.81

Ex. 3.82

Ex. 3.83

Ex. 3.84

Ex. 3.85

Ex. 3.86

Ex. 3.87

Ex. 3.88

Ex. 3.89

Ex. 3.90

Ex. 3.91

Ex. 3.92

Ex. 3.93

Ex. 3.94

Ex. 3.95

Ex. 3.96

Ex. 3.97

Ex. 3.98

Ex. 3.99

Ex. 4.00

Ex. 4.01

Ex. 4.02

Ex. 4.03

Ex. 4.04

Ex. 4.05

Ex. 4.06

Ex. 4.07

Ex. 4.08

Ex. 4.09

Ex. 4.10

Ex. 4.

# Welcome to the Jungle

**Interlude**

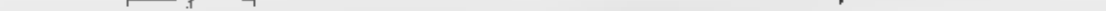
## Welcome to the Jungle

[illegible]

## Welcome to the Jungle

 $\text{C}_{\text{str}} \approx 100\text{Pa}$ 

h


 You know where you are

Cite 5

PM

1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	1221	1222	1223	1224	1225	1226	1227	1228	1229	1230	1231	1232	1233	1234	1235	1236	1237	1238	1239	1240	1241	1242	1243	1244	1245	1246	1247	1248	1249	1250	1251	1252	1253	1254	1255	1256	1257	1258	1259	1260	1261	1262	1263	1264	1265	1266	1267	1268	1269	1270	1271	1272	1273	1274	1275	1276	1277	1278	1279	1280	1281	1282	1283	1284	1285	1286	1287	1288	1289	1290	1291	1292	1293	1294	1295	1296	1297	1298	1299	1300	1301	1302	1303	1304	1305	1306	1307	1308	1309	1310	1311	1312	1313	1314	1315	1316	1317	1318	1319	1320	1321	1322	1323	1324	1325	1326	1327	1328	1329	1330	1331	1332	1333	1334	1335	1336	1337	1338	1339	1340	1341	1342	1343	1344	1345	1346	1347	1348	1349	1350	1351	1352	1353	1354	1355	1356	1357	1358	1359	1360	1361	1362	1363	1364	1365	1366	1367	1368	1369	1370	1371	1372	1373	1374	1375	1376	1377	1378	1379	1380	1381	1382	1383	1384	1385	1386	1387	1388	1389	1390	1391	1392	1393	1394	1395	1396	1397	1398	1399	1400	1401	1402	1403	1404	1405	1406	1407	1408</
------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	--------

- byt You're gon - nu die

f. M

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

File | Insert

F45

14

415

49

A3

G43

A3

1303

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a quarter note G4, followed by a half note A4, and then a half note B4. A slur covers the next four notes: C5, D5, E5, and F#5, which are all eighth notes. The staff ends with a double bar line.

Q10. 2 & 3

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The score ends with a double bar line. Below the staff, there is a series of ten eighth notes, all beamed together, representing a rhythmic pattern.



# Welcome to the Jungle

## Outro-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (3x4 times)

The musical score is written for guitar parts 2 and 3, featuring a rhythmic figure 1 repeated 3x4 times. The score is divided into several systems, each with a guitar staff and a corresponding line of lyrics. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and melodic lines, with some parts marked with 'C5' and 'D5' indicating specific notes or chords. The lyrics are: 'gle Wel come to the jun gle. Watch it bring you to your, sha, na na, na, na, na, na, na, na, na, na, knees. knees. In the jun - gle. Wel - come to the jun - gle. Pool - my. oh, my. my. my ser pas time. Jun - gle. wel - come to the jun - gle. Watch it bring you to your, sha, na, na, na, na, na, na, na, na, na, na, knees, knees. Down In the jun - gle Wel - come to the jun - gle. Watch it bring you to your. tr s. gnā - na bring you down Hub. \*detune 6th string



## Linkin Park "Papercut"

By Michael Mueller

**A** little over a year ago, when I was visiting the *Chicago Tribune* office in New York for an article, there was a promotion that offered about some new CD everyone, from the editors to the mail room, was going to be pressing a new CD. I thought Linkin Park's *Hybrid Theory* was a pretty big deal, so I gave them this gig. I thought the speakers of about three different crosses of a... I was turned away, I was not.

When you go with this... I was turned away, I was not. When you go with this... I was turned away, I was not.

### JUST A WALK IN THE PARK

"Papercut" is a very simple song to play on the guitar, yet it's filled with interesting musical tools and techniques. The first thing you need to do to play this song is to tune your axe down to drop D, down one half step (low to high).

kick-snare: kick snare (beats 1-2-3-4) pattern in 4/4 time.

### PEPOT POWER

The opening riff is played in a high register, something that seems to be a favorite of many guitarists. Surprisingly, not many guitarists use this approach when writing riffs. It seems that the word "riff" automatically directs guitarists to the lower register of the frequency spectrum. After the phenom-

enally successful Guns N' Roses' "Sweet Child O' Mine" way back in 1987, you'd think that more guitarists would have picked up on the possibilities.

The pedal-point riff in "Papercut" is culled from the D minor scale in 10th position (Fig. 1). Pedal point is a compositional technique in which a melody revolves around a static note, usually the bass. Yngwie Malmsteen is rock guitar's most famous practitioner, and he borrowed the technique from Classical composer J.S. Bach. Try using this high-register riff without pedal point—in your own songs.

### PINKY POWER

After four times through Riff A, Chorus 2 joins the fray with a power-chord and octave figure

(D5-F5 E5 F#52). In this section, the octaves are less played using the fingering in Fig. 2A. The reason for using your pinky finger on the octave rather than your ring finger is to facilitate the fingering for the F#52 chord (Fig. 2B).



### MINOR CHANGES

At the verse, Delson changes the harmony from D Aeolian to D Phrygian (D-Eb-F-G-A-Bb-C) by playing Eb rather than F both in the pickup to the verse 4th ending of the

verse and later in Riff C (measure 8 of the verse). The Phrygian mode is the most popular tonality in modern metal because of the sinister sound created by the half-step interval between the root and 2nd.

At the chorus, the harmony once again becomes Aeolian (via the E note at the 12th fret on the 1st string), as Delson plays a variation on his opening theme in 10th position for the first two measures of Riff D and reuses the original theme for the final two measures of the riff (B).

### TONE ZONE

GUITARS: Soli thorny

PICKUP/POSITION

Humbucker Bridge

GAIN 7-8

EQ Bass Mid/Treble 8 4/5

EFFECTS: Reverb

Fig. 1

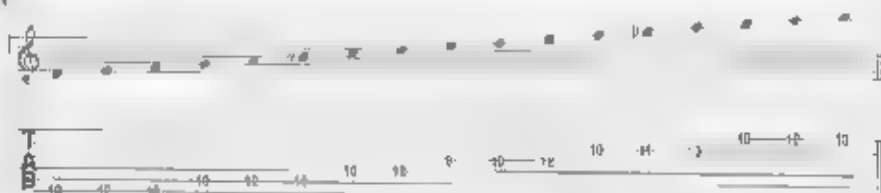


Fig. 2A

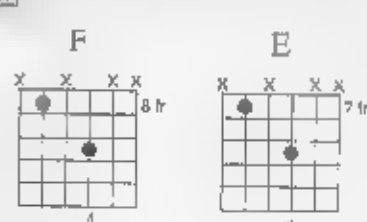
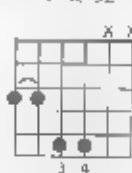


Fig. 2B

\*F#52



\*Drop D using



# PAPERCUT

As Recorded by Linkin Park  
(From the Warner Bros. Recording [HYBRID THEORY])

By Linkin Park

Linkin Park Hybrid Theory (PGM0104, \$2.99) Authentic GUITAR TAB Edition  
Tablature in this album-matching folio are: Papercut • One Step Closer • With You •  
Points of Authority • Crawling • Runaway • By Myself • In the End • A Place for  
My Head • Forgotten • Cane for the Hic • Pushing Mu Away Available from Music  
Service Music (800 327-7843 ext. 7388)

Drop 2 tuning, down E 2 step  
(low to high) D6-A6-F#6-G#6 Bb6-F#6

## INTRO

Moderate Rock  $\text{♩} = 150$   
Half-Time Feel

drums 2

Git. 1 (dist.)

Git. 2 (dist.)

Git. 3 w/ Riff A, 8 times

Git. 4 (dist.)

End Riff A

Riff A

Riff B

Riff C

Riff D

Riff E

Riff F

Riff G

Riff H

Riff I

Riff J

Riff K

Riff L

Riff M

Riff N

Riff O

Riff P

Riff Q

Riff R

Riff S

Riff T

Riff U

Riff V

Riff W

Riff X

Riff Y

Riff Z

Riff AA

Riff AB

Riff AC

Riff AD

Riff AE

Riff AF

Riff AG

Riff AH

Riff AI

Riff AJ

Riff AK

Riff AL

Riff AM

Riff AN

Riff AO

Riff AP

Riff AQ

Riff AR

Riff AS

Riff AT

Riff AU

Riff AV

Riff AW

Riff AX

Riff AY

Riff AZ

Riff BA

Riff BB

Riff BC

Riff BD

Riff BE

Riff BF

Riff BG

Riff BH

Riff BI

Riff BJ

Riff BK

Riff BL

Riff BM

Riff BN

Riff BO

Riff BP

Riff BQ

Riff BR

Riff BS

Riff BT

Riff BU

Riff BV

Riff BW

Riff BX

Riff BY

Riff BZ

Riff CA

Riff CB

Riff CC

Riff CD

Riff CE

Riff CF

Riff CG

Riff CH

Riff CI

Riff CJ

Riff CK

Riff CL

Riff CM

Riff CN

Riff CO

Riff CP

Riff CQ

Riff CR

Riff CS

Riff CT

Riff CU

Riff CV

Riff CW

Riff CX

Riff CY

Riff CZ

Riff DA

Riff DB

Riff DC

Riff DD

Riff DE

Riff DF

Riff DG

Riff DH

Riff DI

Riff DJ

Riff DK

Riff DL

Riff DM

Riff DN

Riff DO

Riff DP

Riff DQ

Riff DR

Riff DS

Riff DT

Riff DU

Riff DV

Riff DW

Riff DX

Riff DY

Riff DZ

Riff EA

Riff EB

Riff EC

Riff ED

Riff EE

Riff EF

Riff EG

Riff EH

Riff EI

Riff EJ

Riff EK

Riff EL

Riff EM

Riff EN

Riff EO

Riff EP

Riff EQ

Riff ER

Riff ES

Riff ET

Riff EU

Riff EV

Riff EW

Riff EX

Riff EY

Riff EZ

Riff FA

Riff FB

Riff FC

Riff FD

Riff FE

Riff FF

Riff FG

Riff FH

Riff FI

Riff FJ

Riff FK

Riff FL

Riff FM

Riff FN

Riff FO

Riff FP

Riff FQ

Riff FR

Riff FS

Riff FT

Riff FU

Riff FV

Riff FW

Riff FX

Riff FY

Riff FZ

Riff GA

Riff GB

Riff GC

Riff GD

Riff GE

Riff GF

Riff GG

Riff GH

Riff GI

Riff GJ

Riff GK

Riff GL

Riff GM

Riff GN

Riff GO

Riff GP

Riff GQ

Riff GR

Riff GS

Riff GT

Riff GU

Riff GV

Riff GW

Riff GX

Riff GY

Riff GZ

Riff HA

Riff HB

Riff HC

Riff HD

Riff HE

Riff HF

Riff HG

Riff HH

Riff HI

Riff HJ

Riff HK

Riff HL

Riff HM

Riff HN

Riff HO

Riff HP

Riff HQ

Riff HR

Riff HS

Riff HT

Riff HU

Riff HV

Riff HW

Riff HX

Riff HY

Riff HZ

Riff IA

Riff IB

Riff IC

Riff ID

Riff IE

Riff IF

Riff IG

Riff IH

Riff II

Riff IJ

Riff IK

Riff IL

Riff IM

Riff IN

Riff IO

Riff IP

Riff IQ

Riff IR

Riff IS

Riff IT

Riff IU

Riff IV

Riff IW

Riff IX

Riff IY

Riff IZ

Riff JA

Riff JB

Riff JC

Riff JD

Riff JE

Riff JF

Riff JG

Riff JH

Riff JI

Riff JJ

Riff JK

Riff JL

Riff JM

Riff JN

Riff JO

Riff JP

Riff JQ

Riff JR

Riff JS

Riff JT

Riff JU

Riff JV

Riff JW

Riff JX

Riff JY

Riff JZ

Riff KA

Riff KB

Riff KC

Riff KD

Riff KE

Riff KF

Riff KG

Riff KH

Riff KI

Riff KJ

Riff KK

Riff KL

Riff KM

Riff KN

Riff KO

Riff KP

Riff KQ

Riff KR

Riff KS

Riff KT

Riff KU

Riff KV

Riff KW

Riff KX

Riff KY

Riff KZ

Riff LA

Riff LB

Riff LC

Riff LD

Riff LE

Riff LF

Riff LG

Riff LH

Riff LI

Riff LJ

Riff LK

Riff LL

Riff LM

Riff LN

Riff LO

Riff LP

Riff LQ

Riff LR

Riff LS

Riff LT

Riff LU

Riff LV

Riff LW

Riff LX

Riff LY

Riff LZ

Riff MA

Riff MB

Riff MC

Riff MD

Riff ME

Riff MF

Riff MG

Riff MH

Riff MI

Riff MJ

Riff MK

Riff ML

Riff MM

Riff MN

Riff MO

Riff MP

Riff MQ

Riff MR

Riff MS

Riff MT

Riff MU

Riff MV

Riff MW

Riff MX

Riff MY

Riff MZ

Riff NA

Riff NB

Riff NC

Riff ND

Riff NE

Riff NF

Riff NG

Riff NH

Riff NI

Riff NJ

Riff NK

Riff NL

Riff NM

Riff NN

Riff NO

Riff NP

Riff NQ

Riff NR

Riff NS

Riff NT

Riff NU

Riff NV

Riff NW

Riff NX

Riff NY

Riff NZ

Riff OA

Riff OB

Riff OC

Riff OD

Riff OE

Riff OF

Riff OG

Riff OH

Riff OI

Riff OJ

Riff OK

Riff OL

Riff OM

Riff ON

Riff OO

Riff OP

Riff OQ

Riff OR

Riff OS

Riff OT

Riff OU

Riff OV

Riff OW

Riff OX

Riff OY

Riff OZ

Riff PA

Riff PB

Riff PC

Riff PD

Riff PE

Riff PF

Riff PG

Riff PH

Riff PI

Riff PJ

Riff PK

Riff PL

Riff PM

Riff PN

Riff PO

Riff PP

Riff PQ

Riff PR

Riff PS

Riff PT

Riff PU

Riff PV

Riff PW

Riff PX

Riff PY

Riff PZ

Riff QA

Riff QB

Riff QC

Riff QD

Riff QE

Riff QF

Riff QG

Riff QH

Riff QI

Riff QJ

Riff QK

Riff QL

Riff QM

Riff QN

Riff QO

Riff QP

Riff QQ

Riff QR

Riff QS

Riff QT

Riff QU

Riff QV

Riff QW

Riff QX

Riff QY

Riff QZ

Riff RA

Riff RB

Riff RC

Riff RD

Riff RE

Riff RF

Riff RG

Riff RH

Riff RI

Riff RJ

Riff RK

Riff RL

Riff RM

Riff RN

Riff RO

Riff RP

Riff RQ

Riff RR

Riff RS

Riff RT

Riff RU

Riff RV

Riff RW

Riff RX

Riff RY

Riff RZ

Riff SA

Riff SB

Riff SC

Riff SD

Riff SE

Riff SF

Riff SG

Riff SH

Riff SI

Riff SJ

Riff SK

Riff SL

Riff SM

Riff SN

Riff SO

Riff SP

Riff SQ

Riff SR

Riff SS

Riff ST

Riff SU

Riff SV

Riff SW

Riff SX

Riff SY

Riff SZ

Riff TA

Riff TB

Riff TC

Riff TD

Riff TE

Riff TF

Riff TG

Riff TH

Riff TI

Riff TJ

Riff TK

Riff TL

Riff TM

Riff TN

Riff TO

Riff TP

Riff TQ

Riff TR

Riff TS

Riff TT

Riff TU

Riff TV

Riff TW

Riff TX

Riff TY

Riff TZ

Riff UA

Riff UB

Riff UC

Riff UD

Riff UE

Riff UF

Riff UG

Riff UH

Riff UI

Riff UJ

Riff UK

Riff UL

Riff UM

Riff UN

Riff UO

Riff UP

Riff UQ

Riff UR

Riff US

Riff UT

Riff UY

Riff UZ

Riff VA

Riff VB

Riff VC

Riff VD

Riff VE

Riff VF

Riff VG

Riff VH

Riff VI

Riff VJ

Riff VK

Riff VL

Riff VM

Riff VN

Riff VO

Riff VP

Riff VQ

Riff VR

Riff VS

Riff VT

Riff VU

Riff VV

Riff VW

Riff VX

Riff VY

Riff VZ

Riff WA

Riff WB

Riff WC

Riff WD

Riff WE

Riff WF

Riff WG

Riff WH

Riff WI

Riff WJ

Riff WK

Riff WL

Riff WM

Riff WN

Riff WO

Riff WP

Riff WQ

Riff WR

Riff WS

Riff WT

Riff WU

Riff WV

Riff WW

Riff WX

Riff WY

Riff WZ

Riff XA

Riff XB

Riff XC

Riff XD

Riff XE

Riff XF

Riff XG

Riff XH

Riff XI

Riff XJ

Riff XK

Riff XL

Riff XM

Riff XN

Riff XO

Riff XP

Riff XQ

Riff XR

Riff XS

Riff XT

Riff XU

Riff XV

Riff XW

Riff XX

Riff XY

Riff XZ

Riff YA

Riff YB

Riff YC

Riff YD

Riff YE

Riff YF

Riff YG

Riff YH

Riff YI

Riff YJ

Riff YK

Riff YL

Riff YM

Riff YN

Riff YO

Riff YP

Riff YQ

Riff YR

Riff YS

Riff YT

Riff YU

Riff YV

Riff YW

Riff YX

Riff YY

Riff YZ

Riff ZA

Riff ZB

Riff ZC

Riff ZD

Riff ZE

Riff ZF

Riff ZG

Riff ZH

Riff ZI

Riff ZJ

Riff ZK

Riff ZL

Riff ZM

Riff ZN

Riff ZO

Riff ZP

Riff ZQ

Riff ZR

Riff ZS

Riff ZT

Riff ZU

Riff ZV

Riff ZW

Riff ZX

Riff ZY

Riff ZZ

## VERSE

Git. 1 (dist.)  
2nd line Git. 2 w/ Riff C 3 times.  
Riff C

1 Why does it feel like night to day? — Some-thing in here's not right to-day —  
2 I know I've got it face in my mind. point out all o' y' aw - takes to — me

Riff D

End Riff D

3rd line Git. 2 w/ Riff E 3 times

Why am I so up - tight stay — no Par - a - no - ya - w - I got to go  
You've got it face on the o' side — no your m' in m' a prob - bly worse

© 2000 Zomba Songs Inc. Big Bad Mr. Hahn Music, Numbakute Agnewer Music, Rob Dourden Music, Kerli Kobayashi Music, Zomba Enterprises Inc. and Randy Virginia Fast Publishing  
All Rights reserved Big Bad Mr. Hahn Music, Numbakute Agnewer Music, Rob Dourden Music and Kerli Kobayashi Music Administered by Zomba Songs Inc.  
All Rights reserved Randy Virginia Fast Publishing Administered by Zomba Enterprises Inc.  
All Rights reserved. Used by Permission.  
WASHER BROS. PUBLICATIONS 1 S. INE Miami FL 33104

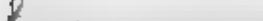


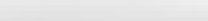
I don't know what stressed me first, or how he pres-sure was fed, but Ev-ry-bod-y

I know just what it feels like to have a voice in the back of my head. But every body has a

The image shows musical notation for two guitar riffs. The first section, labeled 'Riff C', consists of a single measure with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a single eighth note on the B-flat line (F4) and a single eighth note on the B-flat space (E4). The second section, labeled 'End Riff C', consists of a single measure with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a single eighth note on the B-flat line (F4) and a single eighth note on the B-flat space (E4).

face face that they hold in side, face that a wakes when I close my eyes. face that the watch

Ctr 2 w. Raff. 1  
 watch ev - ry mo I lie,  
 es ev - ry mo I lie,  
 face that laughs ev - 'ry time I fall and watch - es  
 face that laughs ev - 'ry time I fall and watch - es  
 So line Ctr 2 w. Raff. 1  
 the old w. Raff. 1

cy - ry - thing  
 so you know  
 that when it's time to sink or swim,  
 that the

face face in - side is heart - ing me. right too, be - oath - my side skin, your in skin like 1 2

**Chorus**  
 Gtr 1 w/ Riff A (8 times)  
 at time, Gtr 2 w/ Rhy Fig. 3 3/4 times  
 2nd time Gtr 2 w/ Rhy Fig. 1 (4 times)

D5 F5 E5 F#sus2 D5 F5 E5 F#sus2

par - a - noid look - o - ver my back, % ke a whorl - wind in

side of my head + it's like I can't stop what I'm

D5 F5 E5 F#sus2

hear - ing with - in. it's like the face in - side of my rig it

D5 F5 E5 F#sus2

Gtr 2 w/ Rhy. Fig. 1

be - neath my skin. be - neath the skin. It's like I'm

N.C.

Gtr 1 w/ Riff A 8 times  
Gtr 2 w/ Rhy. Fig. 3 1/2 times

par - a - noid, look in' o - ver my back, it's like a

D5 F5 E5 F#sus2

white - wind in - side of my head. It's like I

D5 F5 E5 F#sus2

am stop - ping with in, it's like the

F#sus2

face in - side of my rig it

D5 F5 E5 F#sus2

Gtr 3 w/ Rhy. Fig. 1

N.C.

## Bridge

Gtr 1 w/ Riff A 8 times  
N.C.

The face in - side of my rig it be - neath my skin. The face in side is

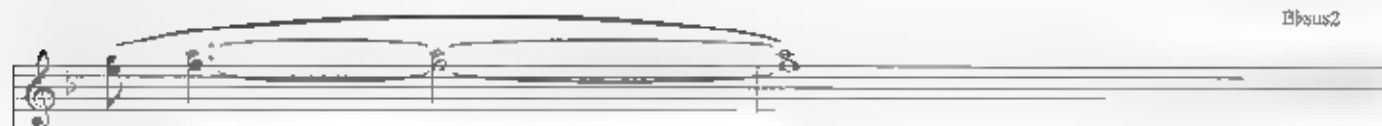
P.M.

## Papercut

right be - neath your skin. The face in - side is right be - neath your skin. The

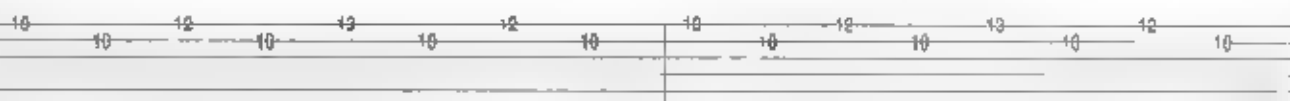


Bbass2



down

End Riff D



End Riff Fig 2

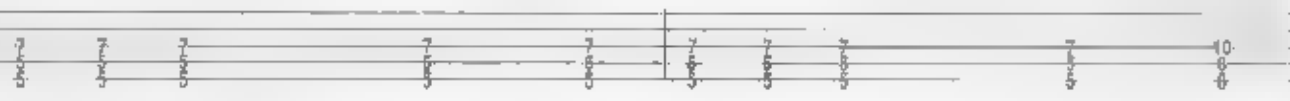


Fig. 1 w/ Riff D (8 times)  
Clar. 2 w/ Rhy. Fig. 2 (6 times)

Caus2

Qsus2

Bbass2



I feel the night be - tray me - The

Caus2

Qsus2

Bbass2



goes down

Caus2

Qsus2

Bbass2



the ke - m



I feel the night be - tray me The

Caus2

Bbass2



par a noid ook - it - ver - ty back s ke a



END

# Papercut

Blues2

whirl wind on side of my head it's like

Csus2 C#sus2

can I stop what I'm hear - ing with + in. it's like the

C#sus2

face in - side a right he - nearh he skin. It a lode I'm

set the nuth. he try me The

C#sus2 C#sus2

cut + it - hold. rank - n o - ver my back - it's like a

cut

Blues2

whirl wind on side of my head. it's like I

Qtr 2: w/ Rhy. Fig. 2 (2 times)

Csus2

Bsus2

can't stop what I'm hear - ing with - in. It's like I can't stop what I'm

I feel the night be tray

Csus2

Bsus2

Gtr 1: w/ Rhy. Fig. 2 (1st 3 meas.)

hear - ing with - in. It's like I can't stop what I'm

me Ah

Csus2

Csus2

hear - ing with - in. It's like the face is - side is girl

N

N

Chr. mcs

he needs my ok it

PM

Rhy. Fig. 2

10 10 10 10 10 10 10 10 10 10



## System of a Down "Aerials"

By Michael Mueller

In 1998, when System of a Down released their self-titled debut, aggro metal was firmly planted on rock radio, with Korn at its kernel. Because SOAD's record was filled more with quirky delights than the unabated aggression of angry young males, the band didn't quite reach the same heights as some of their other contemporaries. As is generally the case, however, originality has overcome trend and type. Now, as aggro metal is starting to fester faster than roadkill, SOAD's second effort, *Toxicity*, is gaining well earned praise and respect. The record spawned the surprise hit of 2001, in "Chop Suey," and the title track, "Oxidize," recently followed suit. This summer you can catch the quartet sporting "Aerials" on the main stage at Ozzfest 2002.

Malakian tunes to drop D, down one whole step (C-G-C-F-A-D) in "Aerials." However, in order to facilitate the altar part (arranged for guitar) introduced at the interlude, tune your guitar to DADGAD, down one whole step: C-G-C-F-G-C, or, to high. If you're playing this song in your band and have two guitarists, one can play an acoustic guitar tuned in this manner to simulate the altar while the electric

guitar is tuned to drop D, down one whole step.

### WORK THE OBLIQUES

The intro to "Aerials" is comprised of a bass melody composed within the D minor scale (D-E-F-A-B-C). This melody is doubled by the guitar, which also adds A and D pedal tones. Together the pedal tones and bass melody form oblique motion, a type of counterpoint in

which one melody is in motion while another remains stationary (Fig. 1). This compositional tool is applied again with the sitar during the interlude. The easiest way to play the counterpoint figure in the intro is simply by moving your fret-hand's index finger up and down the 6th string as necessary. As for picking, use a "down" strokes with two exceptions: use an upstroke on the second 16th note (open 4th string) of beat 4 in measures 3 and 7.

For the sitar part arranged for guitar, again use your fret-hand's index finger to play all the notes on the 4th string. For the picking pattern, you can use a flatpick and downstrokes on strings 4 and 2 with an upstroke on string 1. Or—and this is much easier and efficient—you can use hybrid picking, thus avoiding worry about muting the 3rd string. For hybrid picking, use a flatpick on the 4th string, your middle finger on the 2nd string, and your ring finger on the 1st string (Fig. 2).

### CHORUS OF PARALLELS

Where oblique motion was used

in Riffs A and B, the vocal line in the chorus sections moves in parallel motion with the bass melody. Parallel motion is defined as two melody lines having the same shape or horizontal intervallic movement. A basic example of this is playing a melody line in octaves. The parallel motion idea is a piece of pie we'll reveal in the second chorus and outro-chorus. It's a good bet you've heard this type of vocal instrument accompaniment before—it's used all the time in church

music. The organist, when accompanying the congregation on a hymn, will almost always play the vocal melody on one hand. Not a church-goer? Well, then, thank goodness for System of a Down. Now you know. **\$**

### TONE ZONE

**GUITARS:** Solidbody

**PICKUP/POSITION:**

Humbucker/Bridge (dist.)

Humbucker/Middle (clean),

**IN:** 6

**EQ:** Bass/Mid. Treble, 7 4 7

**EFFECTS:** Slight reverb

Fig. 1

Sitar tuning

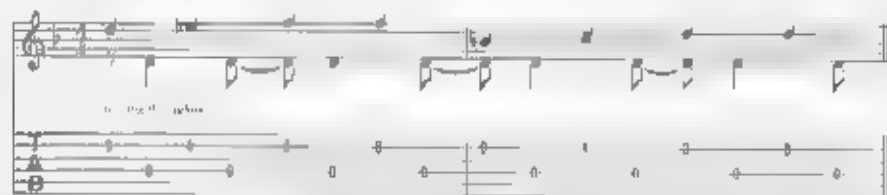


Fig. 2

20-24oz. hitting down step  
downstrokes 4 4 4 4





# AERIALS

As Recorded by System of a Down  
(From the American Recording TOXICITY)

Get note-for-note tab transcriptions for this song and 13 more in *Toxicity* (00600831 \$19.95). Contact Music Dispatch to order (800-887-2802, [musicdispatch.com](http://musicdispatch.com))

Written by Daron Malakian and Serj Tankian

DADGAD tuning, down 1 step:  
flow to high C-G-C-F-G-C

## Intro

Moderately Slow Rock ♩ = 80

RRINGGA) Gtr column Dim RHYTHM

(approx. 9 sec)

*mp* for ring throughout

## End Riff A

## Verse

Gtr. solo  
2nd time, Gtr. 3 times  
Rb5

1 Left is a wa - ter - fall we're one of the riv - er and one a - gain af - ter the fall  
Gtr 2 2 Left is a wa - ter fall we drink from the riv - er then we turn a round and put up our wa - s  
rdm. Rhy. Fig. 1

*f*

Copyright © 2001 Sony/ATV Music LLC and Odesi Music  
All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37103  
International Copyright Secured All Rights Reserved  
Reprinted by Permission of Hal Leonard Corporation

# Aerials

D5 C5 D5 F# D5 F# G#

End Rhy. Fig. 1

PM 4 PM 4 PM 4 FM 4

Gtr 2 w/ Rhy. Fig. 12/5 mtr

Bb5

Swimming through the pool we reach the world we lose our selves but we find it all.

D5 C5 D5 F# D5 F# D5

\*Cresc.

Bb5

We are the ones that want to play, always want to go but you never want to stay.

D5 C5 D5 F# D5 B5 D5

And

To Coda

Bb5

we are the ones that want to choose, always want to play but you never want to lose.

Interlude

Gtr w/ Riff A

Gtr 2 tacet

Dr

\*Gtr 3 Riff A

clean

mp  
let ring throughout

\*Solo strings for guitar



# Aerials

End Riff B

## Chorus

Gtr. 1 & 3 w/ Riffs A & B at 2 meas.

D.S. al Coda

¶ Coda 15

Interlude

15 15 75

Gtr. 2

Rhy. Fig. 2

# Aerials

C5 F5 T5

F5 C5 A5 Bb5 A5 C5 F5 E5 D5

End Rhy. Fig. 2



## Chorus

Ch. 2: w/ Rhy. Fig. 2 (2 times)



Aer Aer in the sky  
Dm G5 A5 Bb5 A5 C5 F5 E5 D5 up high



When you lose small mind, you free your life  
When you free your eyes, a ter ani prize

Chrs. 1 & 3: w/ Riffs A & B (2 times)

Ch. 2: tacet

Dim



Aer Aer in the sky  
Aer Aer ac p m gl



When you lose small mind, you free your life  
When you free your eyes, a ter ani prize

## Outro

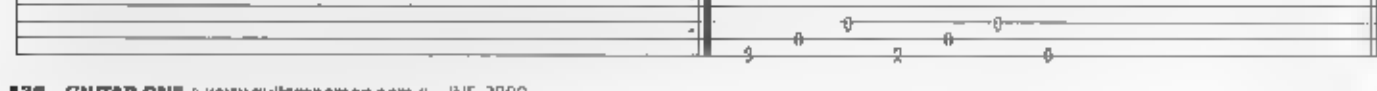
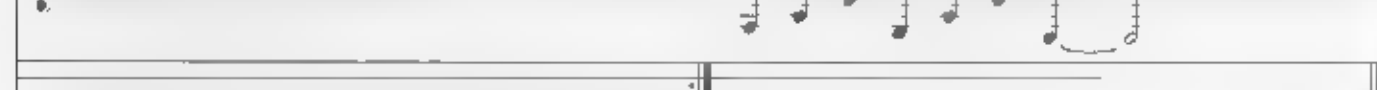
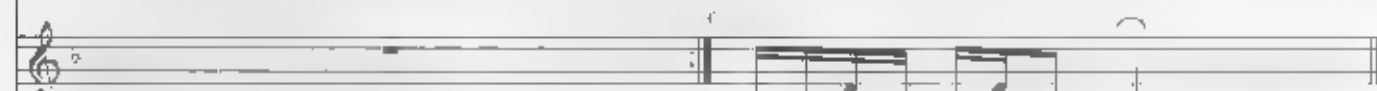
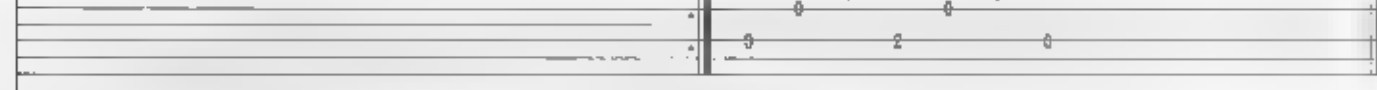
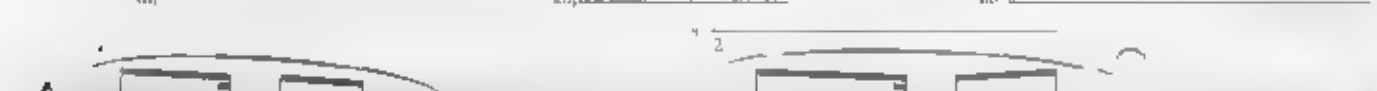
Chrs. 1 & 3: w/ Riffs A & B (1 time)



ah

ah

ah





## B.B. King "How Blue Can You Get?"

By Dave Rubin

**H**ow blue can you get? It's a rhetorical question, of course, for B.B. King. He is the link between the first generation of electric pickers in the early '50s starting with T-Bone Walker, the guitar slingers in Chicago and Texas who followed him in the '50s and rock players who applied his principles of string leverage in the 1960s.

Ruby B. King was born in Itta Bena, Miss. on September 25, 1925. Blind Lemon Jefferson and Lonnie Johnson would be early influences. T-Bone Walker and Django Reinhardt would also catch his fancy. He broke through in 1952 with "The Thrill Is Gone," and in 1970 crossed over from the chitlin' circuit with his biggest hit "The Thrill Is Gone."

That same year B.B. recorded a live album at Cook County Jail in Illinois. Playing outdoors with a superb sound system, afforded him the luxury of turning up his amp beyond what tone-deaf producers had been allowing him in the studio. Sweet, singing sustain pushed to the edge of feedback on his Gibson ES-355 "Lucile" created a timbre reminiscent of a blues-soaked clarinet. The effect was particularly expressive on this epic version of "How Blue Can You Get?" a song he originally cut in 1963.

### THE INTRO/SOLO

They used to say "it's what's in front that counts," and B.B. makes virtually his entire musical statement before he begins a single word. No doubt inspired by Lucille's sensuous squirms of pleasure, he takes her over the top with four spectacular choruses, fusing his choice notes from a composite scale—the D Mixolydian mode with a 13rd—

mainly in the root position (Fig. 1A, and his "B.B. King box" at frets 2 and 14 (Fig. 1B). He was one of the first blues guitarists to appreciate the versatility of the position and he uses it with consummate skill to play the changes. Fig. 2 presents three typical licks from the "box," incorporating the 5th (A), 3rd (F#) and root (D) over the I (D), ii (E), iii (F#), iv (G), v (A), vi (B), vii (C) and viii (D) chords, and the root (A), 3rd (F#) and 5th (D) over the IV (G), chord, and the root (A), 3rd (F#) and 5th (D) over the V (A) chord.

B.B. signified a southern fried phrasing and arpeggio note selection. In measure 6 over the IV (G) chord in chorus 2, he plays a C8 arpeggio (G-B-D-E) on beat 2 followed by a melodic bend of the 6th to the major 7th (F#). Not yet content with this "way to the light" music, he bends the root to the 9th (A) before getting down with a classic bend of the 7th (F#) to the root on beat 4.

### A MAN OF FEW CHORDS

B.B. claims not to be a rhythm guitarist, which is utter hogwash. Though with few exceptions he is sparing with chords, he does use them to

measure 2 of chorus 1 he smacks a sophisticated D6 voicing that harmonizes with the dominant tonality of the band and eases the transition into chorus 2 where he repeats the D6 to establish the fresh start. On the more prosaic side he plays a simple triad in measure 5 (I, chord) of chorus 4 where it dynamically follows three beats of rest and a rush of notes in measure 4 of the I chord.

### STOPPING THE TIME

When B.B. delivers the punch line, "I gave you seven children, and

now you want to give 'em back," audiences the word over under stand just "how blue you can get." Fig. 3 shows a guitar arrangement designed to approximate the horn section accents in measures 1-8 (I chord) of the 6th chorus. ☐

### ZONE

**GUITAR:** Semi-hollowbody

**PICKUP/POSITION:**

1st (bridge, neck and bridge together)

**GAIN:** 2-4 (just a hint of overdrive, 9-10 if you're overdriving a clean channel for B.B. ones)

**EQ:** Bass: Med Treble: 5, 5/6

FIG. 1A



FIG. 1B

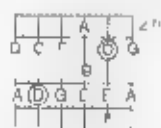


FIG. 2

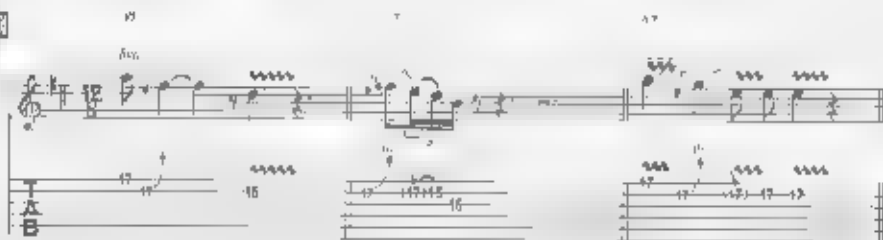


FIG. 3



# HOW BLUE CAN YOU GET?

**As Recorded by B.B. King**

(From the MCA Recording LIVE IN COOK COUNTY JAIL)

Warren play the blues like BB? Then get the super-cool *J.R. King: Bang CO ROM 0045* 045, \$24.95), featuring lessons using his original recordings, and the *B.B. King Anthology* (00800402, \$ 9.95), with rare transcriptions for 30 riffs. Contact Music Dispatch to order (800-697-9852 [www.musicdispatch.com](http://www.musicdispatch.com))

Written by Jane Feather

Transcribed by Adam Perlmutter

### Intro-Guitar Solo

Slow Blues #1 - 66

 $D^T$ 

137

trabalha

138

139

140

141

142

era a terra

era a terra

© 1977 Modern Age Music

## How Blue Can You Get?

Musical score for guitar, showing a melody on a treble clef staff and a fretboard diagram below it. The melody is in G major and features a mix of eighth and sixteenth notes. The fretboard diagram shows the corresponding fret numbers for each note.

[illegible]

7

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff uses a bass clef and a key signature of one sharp. It begins with a bass clef, a key signature of one sharp, and a common time signature. The bass line is written in a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is written in a handwritten style, with some corrections and markings. The title 'The Rose Tree' is written at the top right of the page.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and sixteenth notes. The second system continues the melody, featuring a series of eighth notes and a final quarter note. Below the main staff, there are two lines of guitar tablature. The first line shows fret numbers 3, 5, 7, and 9, with a '+' sign indicating a natural harmonic. The second line shows fret numbers 4, 5, 6, 7, 8, and 9, with a '+' sign indicating a natural harmonic. The score is accompanied by a guitar icon in the top right corner.

Handwritten musical score for guitar. The top staff is in treble clef and the bottom staff is in bass clef. The melody on the treble staff includes a "grad bend" instruction and various ornaments like wavy lines and dots. The bass line includes a "f2" instruction and a "1/4" note value.

# How Blue Can You Get?

First system of guitar notation. The treble clef staff shows a melodic line in D major with various ornaments and slurs. The bass staff shows a fretboard diagram with fingerings: 7-11, 10-10, 12-10, 12-14, 10, 10, 12-11, 10-12, 12, (12-10), 12, (12-), (12-10), 12, 9-9, 9-10. A wavy line indicates a vibrato over the 12th fret. A label "grad release" points to the 12th fret.

Second system of guitar notation. The treble clef staff shows a melodic line in D major with various ornaments and slurs. The bass staff shows a fretboard diagram with fingerings: 16, 15, 17, 15, 14, 10, 10, 15, 16, 15, 17, 17. A wavy line indicates a vibrato over the 17th fret. A label "grad release" points to the 17th fret. A label "D7" is above the staff.

Third system of guitar notation. The treble clef staff shows a melodic line in D major with various ornaments and slurs. The bass staff shows a fretboard diagram with fingerings: 10, 9-10, 12, 10, 10, 10, 15, 17, 16. A wavy line indicates a vibrato over the 10th fret. A label "D7" is above the staff.

Fourth system of guitar notation. The treble clef staff shows a melodic line in D major with various ornaments and slurs. The bass staff shows a fretboard diagram with fingerings: 15, 17, 15, 15, 17, 17, 17, 15, 15, 15, 17. A wavy line indicates a vibrato over the 17th fret. A label "D7" is above the staff.

Fifth system of guitar notation. The treble clef staff shows a melodic line in D major with various ornaments and slurs. The bass staff shows a fretboard diagram with fingerings: 15, 17, 15, 17, 17, 17, 15, 15, 16, 15, 15. A wavy line indicates a vibrato over the 17th fret. A label "D7" is above the staff.

## How Blue Can You Get?

How Blue Can You Get?

D<sup>9</sup>  
K/D

10 17 17+15 15 16 15 10

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The melody is written in a simple, folk-like style. The bottom staff is in bass clef and contains a bass line with various notes and rests. The score is divided into two systems by a double bar line. The first system contains the first two measures of the melody and the corresponding bass line. The second system contains the next two measures. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is divided into two systems by a double bar line. The first system contains the first two measures of the melody and the corresponding bass line. The second system contains the next two measures. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which conclude the piece. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef. The first system's accompaniment features a series of eighth notes, while the second system's accompaniment features a series of quarter notes. The melody is characterized by a series of eighth notes in the first measure, followed by a half note in the second measure, and then a series of eighth notes in the third measure, and finally a half note in the fourth measure. The melody is accompanied by a series of eighth notes in the first system and a series of quarter notes in the second system. The score is written in a standard musical notation style, with a treble clef for the melody and a bass clef for the accompaniment. The key signature is one sharp, and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is divided into two systems by a double bar line. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The melody is written on a five-line staff, and the accompaniment is written on a five-line staff. The notes are clearly marked with stems and flags, and the accidentals are correctly placed. The overall presentation is clean and professional, suitable for a music book or a teaching resource.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is marked with a '1st' and a '2nd' ending. The second system shows the piano accompaniment in bass clef, featuring a series of chords and a final cadence. The score is labeled 'The Rose Tree' and '1st' and '2nd'.



# How Blue Can You Get?

The instrumental section consists of three systems of guitar and bass notation. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). The bass part is written in bass clef. The first system includes a D7 chord marking above the guitar staff. The second system features a 3/4 time signature marking above the guitar staff. The third system includes a D7 chord marking above the guitar staff. The notation includes various fret numbers, accidentals, and articulation marks such as slurs and accents.

## Verse

The verse section includes guitar and bass notation. The guitar part is in treble clef with a key signature of two sharps. The bass part is in bass clef. The notation includes a D7 chord marking above the guitar staff. The lyrics are: "2. You're ev - il when I'm with you ba - by, and you are".

\*For electric only

The chorus section includes guitar and bass notation. The guitar part is in treble clef with a key signature of two sharps. The bass part is in bass clef. The notation includes a D7 chord marking above the guitar staff. The lyrics are: "jeal - ous when we're a part. I've been down - heart - ed ba - by, ev - er since said, you the day we met. I say I've been down - heart - ed, ba by. You're so ev - il when I'm with you, ba by." The word "e" is written below "the" in the first line of the chorus.

# How Blue Can You Get?

**C**

and you are sea-ous when we're a part er since the day we met

**A** **G7**

You know all the love get in- bu- just - dig on the blues. The an

**D7**

Ba - by, how blue can you get? Ba - by, how blue can you get?

**Verse**  
**Stop Time**  
**D**

I gave you a brand new Ford, but you said I want a Cad-i-lac

bought you a ten dol-lar din-ner and you said thanks for the snack

let you live in my pent house, you said it was just a shack

**End Stop Time**

I gave you sev-en child-ren, and now you want me give 'em back 'Cause I've been

**G7**

down - heart - ed ev - er since the

**D7**

day we met I said

**A7** **G7**

the love is noth-ing but the blues Ba - by, how

**D7** **Free Time**

blue can you get?



## Course of Nature "Caught in the Sun"

By Douglas Baldwin

**C**ourse of Nature Mark Walkerson plays guitar, vocals, lead guitar and Rickenbacker drums (backing vocals) takes great pride in bringing a hard rock meta foundation their debut album *Supercasa*, which is produced by the band and Matt Martone (3 Doors Down, Breaking Point). Mixed by Randy Smith (P.O.D., Nickelback), and featuring a string arrangement conducted and arranged by Suzie Katayama (Train, Bon Jovi). "Caught in the Sun," the debut single from the band plays this team's intent in a powerful ballad that integrates tasteful and complex chords, clever key changes, and a majestic melody that adds up to a surefire radio hit. Just let nature take its course.



the simple, one-finger-across-the-strings technique that many open-tuned six-stringers employ. In fact, the opening chords require some full-fingered and flexible fingerings as shown in Fig. 1. Yes, each chord is built with a parallel shape on the three lower strings, but each has a twist that serves the music. The Dm7 sets up a drone on the note D found on the 3rd string at the 8th fret, which requires the three parallel notes to

be played with the 2nd, 3rd and 4th strings. (Interesting if the chord could have been played with that 3rd string open. It would have sounded like Bm7, but the following chorus would not have worked as effectively.) The Asus4 uses an index finger barre but retains the droning D note along with the two open drone strings. The 5 requires you to back bend the index finger so that the two highest strings ring freely. Finally, the Gsus2 adds 4 and the Gsus2 requires a legitimate one-finger-per fret stretch in order to target their melodic C# to D motion.

Dig the transition to D minor in the bridge, outlined by the D<sup>b</sup>5, C5, and D5 chords. Also, watch out for the way cool one-measure progression

D5-C#5-D5-E5-D5. E5 that kicks back into the chorus after the guitar solo. It provides some hip harmonic ambiguity.

## SOLAR POWER

Apart from the solo, the electric guitar's chord chores in "Caught in the Sun" are largely workmanlike, providing requisite muscle to the radio-friendly mix. Gtr 2 employs power chords (see this month's Basic Training column on page 168) with the obligatory high-gain, scooped-mid tone (see the Tone Zone sidebar) that propels much rock these days.

The solo, played by Gtr 3 focuses on the C# to D motif first stated by the acoustic guitar in the intro and reiterated by the vocal melody—proof once again that if you want to record a hit with a solo, i.e., learn the song's melody. Gtr 3 marks its territory with the D major scale played on the 1st, 2nd, and 3rd strings as in Fig. 2. Note how the fingering stays conveniently in the 17th position before sliding down to the final A note at the 14th fret of the 3rd string. R

## TONE ZONE

**PICTAR 1: Acoustic**

**GUITAR 2:** Solidbody electric

**PICKUP/POSITION:**

[illegible]

GAIN: 4-11

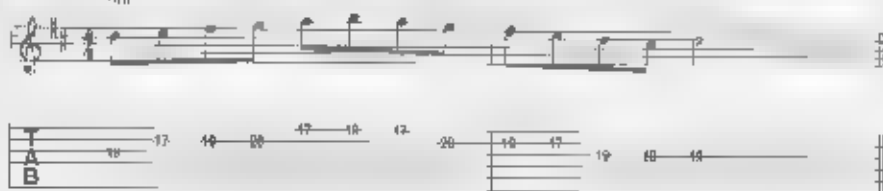
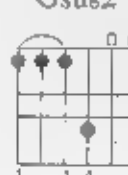
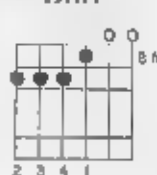
**EQ:** Bass Mid, Treble 8.2 8

**GUITAR 3:** Solidb

PICKUP/POSITION:

Hambuck

EQ Bass/Mid/Treble: 6/6/8



**As Recorded by Course of Nature**  
(From the Lava/Atlantic Recording SUPERKALA)

Words and Music by Mark Wilkerson

Firs 2 & 3 Tune-down 1/2 step  
 low to high Eb-Ab Db-Gb-Bb Eb

Moderately Slow Rock  $\mu = 80$ 

402

Рис. 1

9545

Ref.: 106016

223

David E. Shaw, Jr., Editor

VERSE

Cite. v. Rly. Plg. 4 (lines)  
Bm?

Answer

64452

LINEAS

You	re	my	dm	-	ant	where,	-	t,	in	to	of	and
2	Pen	-	ple	ev	-	ry	-	where,	how	could	I	so

01132

300

G157

d give an y thing just a hear - your voice  
I a you that have been look ing For?

432

٥٨١٥٢

65432

၄၅၈

Вм<sup>7</sup>

I could've passed. — you on the street  
 Why would it take — for me

with - out      sly      -      In      o      word.  
to      be      com      for      ta      ble?

Мәтін	қатпары
Ғылым	ғыл

© 2002 Tallback Book Publishing, 10 Glen Muir Drive

# Caught in the Sun

Intro

Am7 Asus4 Gsus2 Gsus2

with miss the voice you're that girl's in a and out  
mo. you re the cho sen

Chorus

Gtr. acc. D5/A A5 G5

What if I missed you? You got caught in the sun.

Verse

Am7 Gsus2

What if I did something no way to be in love?

Am7 A5 D5/A A5 To Coda

What if I did something no way to be in love?

Interlude

Gtr. w/ Rhy. Tng Jm. 3

3

Interlude

Gtr. w/ Rhy. Tng Jm. 3

3

# Caught in the Sun

**Bridge**

B5 A5 Bb5

You are there for me

C5 D5 C5 D5 C5 D5 C5

this I hope and pray

D5 C5 D5 C5 D5 D5

You will for

C5 D5 C5 D5 C5 D5 C5

I won't be too late

The musical score is written for guitar and bass. The guitar part is in the treble clef, and the bass part is in the bass clef. The key signature has one flat (Bb). The score is divided into sections by chords: B5, A5, Bb5, C5, D5, and D5b5. The lyrics are: 'You are there for me', 'this I hope and pray', 'You will for', and 'I won't be too late'. The score includes various musical notations such as notes, rests, and accidentals.

## Caught in the Sun

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef and contains the melody. Above the first two measures, the chords "D5" and "Bb3" are written. The melody starts with a quarter note G4, followed by a quarter note A4, then a half note B4, and continues with a quarter note G4, a quarter note F4, and a half note E4. The bottom staff is in bass clef and contains the bass line. It starts with a quarter note G2, followed by a quarter note A2, then a half note B2, and continues with a quarter note G2, a quarter note F2, and a half note E2. The score is written in a simple, handwritten style.

### Guitar Solo

Gr. w. Rhy Flg. + 1/2 (uncol.)

Gr 2 race

But?

500

A51454

C413

4818

*mf* w lla

17

10 10 19 10 10 10 19 18 10 10 19-14

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with various note values and rests. Above the staff, there are labels for chords: 'F#m' (first measure), 'F#m' (second measure), 'Bm7' (third measure), and 'F#m' (fourth measure). The second system continues the melody on a single staff, with a key signature change to one flat (Bb) indicated by a double bar line and a new key signature. The melody continues with various note values and rests. Below the staff, there are labels for chords: 'F#m' (first measure), 'F#m' (second measure), 'Bm7' (third measure), and 'F#m' (fourth measure). The score is a single system of music, with a key signature change from F# to Bb.

[illegible]

Rhy Til I  
Ola

The image shows a musical score for the song 'Rhy Til I Ola'. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-10

# Caught in the Sun

♩ Coda

G5 B5 A5

D5/A A5

W1 W1 W1 F11 D12 W1 A11 B11 B11 D11 D11

Cap 3

Git



## Caught in the Sun

[illegible]





# MARGARITAVILLE

As Recorded by Jimmy Buffett

(From the MCA Recording CHANGES IN LATITUDES, CHANGES IN ATTITUDES)

*Songs You Know by Heart/Jimmy Buffett's Greatest Hits (P0928GT)*  
Guitar/Tab/Vocal \$18.95 Titles include: Cheeseburger in Paradise \*  
Crima Monday \* Fine \* Gaspardull-Juley Fruit \* He Went to Paris \*  
Margaritaville \* Why Don't We Get Drunk and Drive \* Available from  
Note Service Music (800-827-7643 ext 7399)

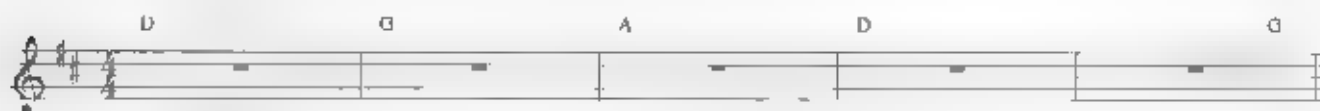
Words and music by Jimmy Buffett

Arranged by Adam Perlmutter



## Intro

Moderately ♩ = 116



## Verse

1. I don't know the way out my back-  
2. Don't know the way out my back-  
3. I blow out my back-  
top.

Al-  
with north-  
Cut the my  
to show  
heat,  
but this  
has to  
cry

1. which stayed here all se-  
neppa on a pop

Al-  
with north-  
Cut the my  
to show  
heat,  
but this  
has to  
cry

home,  
But there's booze in the blend-  
cy

on Mex-  
and moon  
my I can  
front it will  
porch cut  
swing-  
le-  
der

Smell those shrimp.  
How I got here.  
that fro-  
zen con-  
cok

they re-  
ion I have  
that helps  
be-  
gin-  
ning  
n't  
a  
hang  
on

## Chorus

Went in a way a gain in Mar-  
ga-ri-ta-ville

© 1977 Coral Records Music  
All Rights Reserved and by Permission  
WARNER BROS. PUBLICATIONS, INC. INC. Miami, FL 33131

# Margaritaville

Search - in' for my lost shak er of salt —

Some. peo ple claim — that there's a

wom - an to blame — } but now, but know. —

*To Coda* ♯

hell, it's no bo - dy's fan -  
it's my could be my fan t  
own down taut

*Interlude*

*D N o t t ada*

*Coda* ♯

Yes, and some peo - ple claim —

and there's a wom - an to blame. — and I know, —

It's my own. damn fault —

## "Red Haired Boy" O Bluegrass, Thou Art Coming Back!

IF THERE'S ONE MUSICAL STYLE THAT HAS INVADDED this guitarist's listening space more than any other in the past couple of years, it's bluegrass, as well as its Celtic counterpart. Plain and simple, this music is a lot of fun.

In a genre that stands on the shoulders of such legendary giants as Bill Monroe, Flatt & Scruggs, Doc Watson, and Tony Rice, the recent successes of the Grammy-winning soundtrack *O Brother, Where Art Thou?* and so-called "newgrass" artists like twenty-somethings Nickel Creek are bringing bluegrass to a whole new generation.

This is *not* country-bumpkin music; these people are players in the most definitive sense of the word. Perhaps Nickel Creek violinist Sara Watkins summed up the bluegrass ethos best when she told me recently, "Bluegrass isn't about making sure your hair is pretty; it's about practicing when nobody's listening, and then hoping people notice." With those sage words in mind,

grab your axe, a pick, and a metronome, and take a gander at this arrangement of the traditional classic "Red Haired Boy" [Fig. 1].

For starters, this song requires a capo at the 2nd fret, which puts the song in the key of A major, but we'll analyze it as written in G. Actually, the tune is in G Mixolydian, evident by the inclusion of the F major chord. The song is also in cut time, which means that even though there are four beats in each measure, it feels like it's in "two." So your rhythm part will feel as if you're playing the root (bass) note on the downbeat and strumming the chord on the upbeat. The rhythm guitar part is a two-beat strum pattern [Fig. 2A], using all down strums. The only exception to the pattern is in the eighth bar of each section—the D-G chord change. Here, strum the D chord on both the down- and upbeats, followed by a strummed G chord, which is held for the remainder of the measure [Fig. 2B].

One of the biggest challenges facing the bluegrass guitarist is the unbelievable tempo at which some of these tunes move. Perhaps more than ever, alternate picking is your best friend. To prepare yourself for the parade of pickin' in "Red Haired Boy," practice the open-position G Mixolydian mode (C major scale starting at the 5th degree) in ascending and descending patterns [Fig. 3]. Set your

Fig. 1

HEAR IT ONLINE  
www.guitaronemag.com

First Bluegrass  $\text{♩} = 110$

Fig. 2A

HEAR IT ONLINE  
www.guitaronemag.com

Fig. 2B

HEAR IT ONLINE  
www.guitaronemag.com

Fig. 3

HEAR IT ONLINE  
www.guitaronemag.com

metronome to a comfortable tempo and increase it 2-4 beats per minute with each run until you reach the tempo at which you first make mistakes. Practice at that tempo until you can play mistake free and then increase it another 2-4 bpm. Be sure to use strict alternate picking throughout your exercises.

Finally, a common arrangement device in country, bluegrass, and Celtic instrumentals

is to add a four-measure vamp on the I chord (G) between the repeats of the A section. To add the vamp to this arrangement, simply delay the G-E pickup notes on beat 4 in measure 8 until beat 4 of measure 4 of the vamp, which would fall between the first ending and the repeat of the section. This approach gives both the plectrist and the audience a brief reprieve from the onslaught of notes.  $\text{♩}$



## Muddy Waters King of Chicago Blues

WHEN MUDDY WATERS SANG, "NOW WHEN I WAS A young boy, at the age of 5, my mother said I'm gonna be the greatest man alive" to Willie Dixon's "Mannish Boy" in 1955, one could argue that he was the greatest bluesman alive. Nearly 20 years after his death on April 30, 1983, at the age of 68, the same declaration still holds true.

McKinley "Muddy Waters" Morganfield was born in Rolling Fork, Miss., on April 4, 1915. He picked up the blues harp at 13, and by the time he was 17, he had also picked enough guitar to gig at jukes, suppers, and fish fries in the Clarksdale vicinity. After making solo acoustic field recordings for the Library of Congress in

1941-42, Waters packed his "grip" and migrated to Chicago in 1943.

Buying an electric guitar in 1944 led to his momentous meeting with guitarist Jimmy Rodgers a year later. In 1946, Chess Records reluctantly allowed him to cut over-amped country blues with just an upright bassist. "I Can't Be Satisfied" b/w "I Feel Like Going

Home" was not only a stone hit in a black community that was starved for a taste of "down home," but also revolutionized Chicago blues.

Fig. 1 shows Muddy's familiarity with Delta blues licks in the root-position "bluesman's key" of E. The bend of the 4th (A) to the 5th (B) on the 3rd string, released and resolving to the root on the 4th string is a cornerstone of blues guitar. Dig the quarter-step bend of the G and D notes in measure 2 to the "true blue" notes between the 3rd and major 3rd and the 7th and major 7th, respectively.

Muddy had the country bluesman's innate sense of appropriate note selection. Though he regularly played in open G, he negotiates a four-measure intro with his bottleneck in standard tuning in Fig. 2. Observe how, besides the root notes of each change, he also nicks the 6th (G#) and 4th (E) of the V (B7) chord, the 9th (D) and 9th (B) of the IV (A7) chord, and the 3rd (G#) and 4th (A) of the I (E7) chord for hair-raising musical tension.

Muddy once commented that he would play nothing but slow blues—if he could get away with it—because "that's where the feeling is." Fig. 3 is a sample of his patented, buzzing "honeybee" slide through a I-IV change. Those quintuplets in measure 1 are definitely a "feel" thing; Muddy is basically playing as fast as he can while staying in time.

Fig. 1 HEAR IT ONLINE  
www.guitaronemag.com  
Slow Blues ♩ = 90



Fig. 2 HEAR IT ONLINE  
www.guitaronemag.com  
Slow Blues ♩ = 60



Fig. 3 HEAR IT ONLINE  
www.guitaronemag.com  
Slow Blues ♩ = 70 (♩ = ♩)



Fig. 4 HEAR IT ONLINE  
www.guitaronemag.com  
Moderate Blues ♩ = 100 (♩ = ♩)



Check out how the 7th (G), 5th (E), and 3rd (C#) in measure 2 outline the A7 chord.

Jimmy Rogers was Muddy's brilliant guitar partner during the fabulous '60s, and their interplay verged on the telepathic. He was particularly adept at fills and turnarounds; Fig. 4 presents a typical example of the latter.

The 6th (C#) and 9th (F#) notes in measure 1 imply an extended dominant tonality, and the 5th (B) creates tension that resolves to the root (E) in measure 2.

As his renowned guitarist from the '70s "Steady Rollin'" Bob Margolin once mused, "Was there ever a heavier bluesman?"





## The Harmonic Minor Scale

I'll See Your Minor Scale, and Raise You a 7th

IT IS A FAIR ASSUMPTION THAT MOST GUITAR PLAYERS, whether by circumstance or desire, spend the majority of their soloing life in minor keys. Therefore, it's imperative that they arm themselves with as many minor scales as possible in order to deal with these oft-encountered situations. Minor pentatonic and blues scales are a must, and the Aeolian (natural minor) and Dorian modes will get you through most progressions, but if you're looking for a little added color, perhaps the harmonic minor scale is in order.

Harmonic minor is simply the natural minor scale with a raised 7th degree, but this single alteration makes for a very unique and exotic scale. Fig. 1A shows the construction of the A harmonic minor scale. At first glance, the obvious distinction between this and the vast majority of other scales is the minor 3rd interval between its 6th and 7th degrees. But there is a subtler force at play—the harmonic minor scale contains three half-step intervals (between the 2nd and 3rd, 5th and 6th, and 7th and root). These tension/resolution points make for a highly active, colorful scale. Fig. 1B gives you three suggested patterns for the A harmonic minor scale.

Now that you have the harmonic minor scale under your fingers, it's time to put it to work. In place of the "expected" A Dorian or A Aeolian lick, Fig. 2 laces the A harmonic minor scale around an Am7 chord. This rubbing of the major 7th (G♯) against the b7th (G) of minor 7th chords is a common occurrence in the modal vamps of jazz and jazz-fusion.

So far, we've only applied the harmonic minor scale over a solitary chord. However, a more practical application for the scale is in minor-key progressions that employ V or V7 chords (the V chord of harmonic minor) in place of diatonic v or v7 chords. The progression in Fig. 3 uses diatonic chords from the key of D minor, except for the V chord (A7), which is dominant in quality. (The diatonic v chord in D minor is Am or Am7.) The example employs the D natural minor scale (or D Aeolian: D-E-F-G-A-Bb-C) over the i (Dm), bVI (Eb), and bVII (C) chords, but segues to the D harmonic minor scale (D-E-F-G-A-B-C♯) for the V7 chord change. Nailing the chord tones (1-3-5-b7), the scale also cre-

Fig. 1A HEAR IT ONLINE  
www.guitaronemag.com



Fig. 1B HEAR IT ONLINE  
www.guitaronemag.com



Fig. 2 HEAR IT ONLINE  
www.guitaronemag.com



Fig. 3 HEAR IT ONLINE  
www.guitaronemag.com



Fig. 4A HEAR IT ONLINE  
www.guitaronemag.com



Fig. 4B HEAR IT ONLINE  
www.guitaronemag.com



ates a strong pull back to the tonic chord (Dm). You'll hear this process being used over V-i cadences in virtually every style of Western music, from classical to modern rock and everything in between.

Finally, a discussion of the harmonic minor scale wouldn't be complete without

mentioning its most popular mode—Phrygian dominant, the 5th mode of harmonic minor. Most often employed over major or dominant chord types, it may be used to create neo-classical flash (Fig. 4A) or as an altered-scale source for functioning dominant chords (Fig. 4B). **B**

## Power Chords Gimme Five!

**POWER CHORD** IS THE NAME GIVEN TO CHORDS that consist only of the root and its 5th. (For a brush-up on chord basics, see JAN/02 "Basic Training.") Commonly written as E5, C#5, Bb5, etc., it's hard to imagine a world without these chords, but that world did exist once—and I was there! Travel back with me to the late '80s—a time when distortion was just beginning to be heard as a good thing. Distortion-generating stompboxes, generically called "fuzz boxes," could make your guitar create the most god-awful racket imaginable. They were great! Players such as Keith Richards, Eric Clapton, and, of course, Jimi Hendrix were all dabbling with this new tonal color, and soon, a Sam Ash Fuzzola, Univox Super-Fuzz, or Dallas Arbiter Fuzz Face was as essential to a guitarist's rig as a pick and a strap.



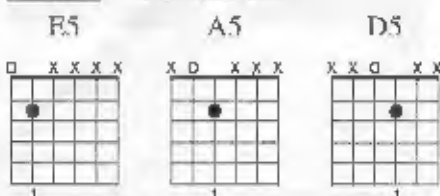
One important discovery many guitarists made when using these early fuzz boxes was that when you played more than one note at a time (intentionally or not) the resulting sound was, at

best, really different from playing the same notes with a clean tone. At worst, it sounded like static from a 500-pound radio. To tame this sound, many players learned to strip chords down to their vital elements: the root and 5th. The 3rd only seemed to add that bad radio static.

Pretty soon, power chords were being used in all sorts of settings: pop songs, folk songs with sparkly acoustic guitars, and even jazz tunes. In order to put it on paper, a symbol had to be given to this chord—that-was-not-a-chord. It wasn't major or minor; what was it? By the mid-'80s, the symbol "5" was settled on, and a new chord category was born.

To play a "5" chord, grab an E major chord, then strip away all but the two lowest notes; if you've been working on the previous Basic Training columns, you should be able to name these notes as E (the root of the chord) and B (the 5th). We'll start with this two-note, root-5th configuration as our basic power chord template. The E5 fingering is shown in Fig. 1A. From this shape, let's go to an open A chord and again strip away all but the lowest root and the 5th above it to form an A5 chord (Fig. 1B). Be careful not to hit the low open E string; the resulting sound will be a little different from what we want. Continuing with chords built from open strings, Fig. 1C shows the fingering of a D5 power chord built from an open D chord.

**Figs. 1A-C** [www.guitronemag.com](http://www.guitronemag.com)



**Fig. 2** [www.guitronemag.com](http://www.guitronemag.com)

